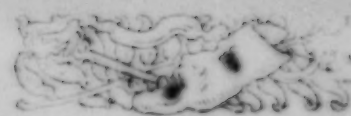


THE NEW YORK

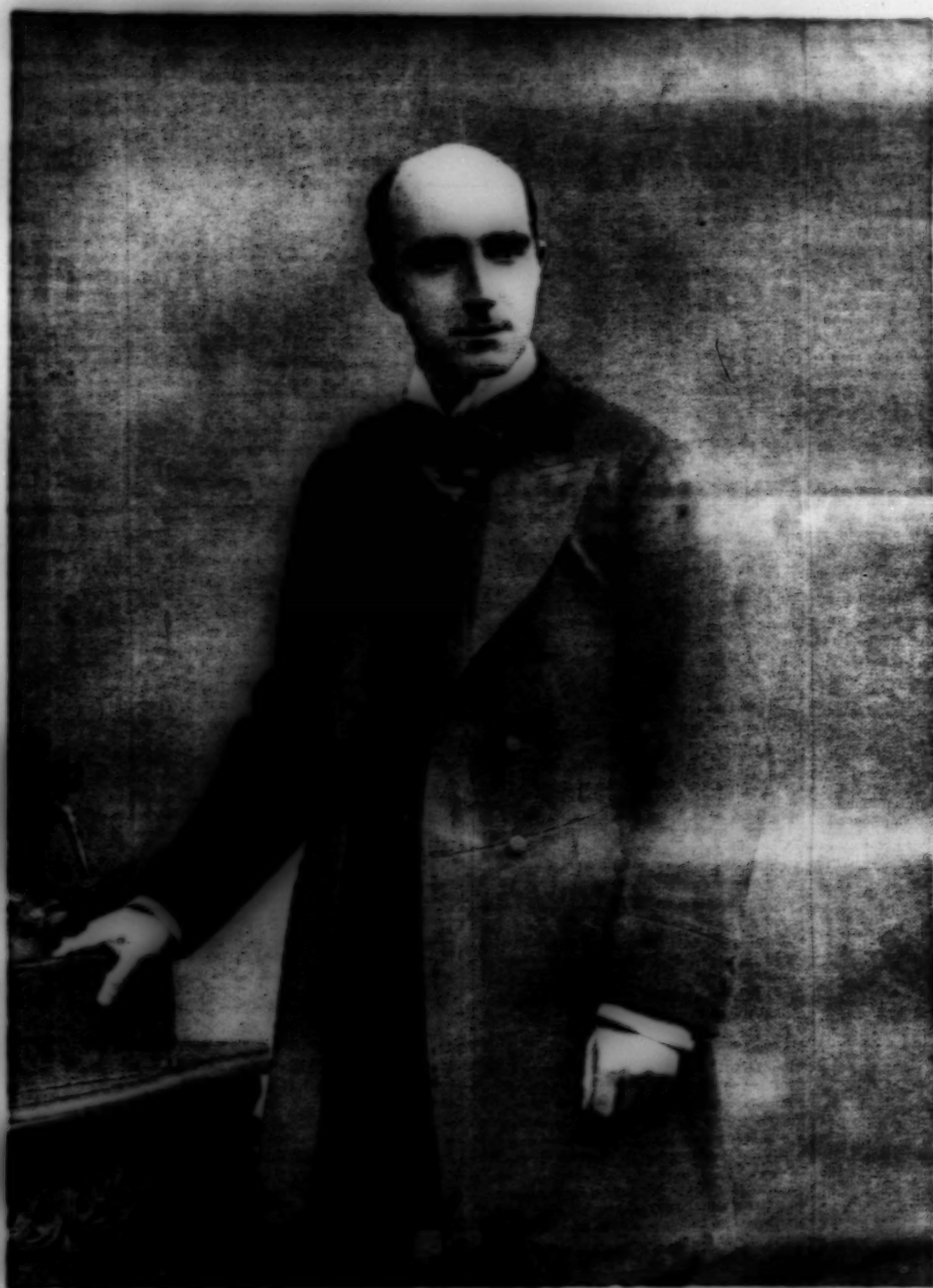


DRAMATIC MIRROR.

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PRICE TEN CENTS.



Arthur W. Pinero

ARTHUR W. PINERO.

AT THE THEATRES.

This is the last week of Summer lethargy in metropolitan stage matters. The opening guns in the line of new attractions are to be fired off respectively at three New York theatres next Monday night.

The Madison Square will open its doors for the last time under A. M. Palmer's management with the piece called *Jane*, which has been running on the London stage since last December. The play is an adaptation by Nicholls and Lestocq of Maurice Desvalliere's comedy, *Prete-moi ta Femme*. The production is one of the numerous stage ironies that Charles Frohman will have in the fire of public approval during the forthcoming season. The role of *Jane* is to be entrusted to Johnstone Bennett, and the cast also includes Paul Arthur, Michael C. Daly, Robert F. Cotton, Amelia Summerville, Sinta Edwards and Katharine Grey.

A *High Roller*, which is to be launched at the Bijou next Monday, is the pioneer of spectacular farce-comedy. Barney Fagan, who is to assume the titular role, is to be surrounded by twenty comedians, sixteen song-writers, and a large number of specialty people. The piece derives its title from the yachting element of the plot. The scenery and costumes are to be very elaborate, and Manager Comstock looks forward to great box-office prosperity for his new enterprise.

The Fourteenth Street Theatre will reopen its doors next week with *A Fair Rebel*, a play of our civil war, which was first seen in New York last season. Since then the piece has met with considerable success on the road, in consequence of which Manager Rosenquest has booked it at his house for a whole month. The scene in which the Union soldiers escape from a tunnel in Libby prison is to be made the subject of spectacular display.

Richard Mansfield, having returned from his two weeks' vacation, resumed his Summer season at the Garden Theatre. His weekly repertoire includes *Prince Karl*, *Beau Brummell*, *A Parisian Romance* and *Don Juan*.

The current attractions are practically in *statu quo*. The *Grand Duchess* is doing a thriving business at the Casino, where Lillian Russell continues to warble the melodies allotted to her in the title role as charmingly as ever.

The *Tar and the Tartar* will reach its hundredth performance at Palmer's on Aug. 10, while *Wang* will celebrate its centennial representation four days later. This is sufficient evidence that both of these comic operas are enjoying a goodly share of public favor.

It is announced that next Saturday will positively be the last night on which *Carmenetta's* dancing may be seen at Koster and Bial's concert hall. Peggy Pryde, the Toulousan Quartette, the Brantz Brothers, the Austin Sisters and the burlesque of *Ye Olden Times* continue in the current bill.

From present indications variety performances will go on all Summer at Tony Pastor's. This week's bill includes, among other bright specialty performers, Heffernan and McDonald, Lottie Gilson, Rogers Brothers, Sam Dearn, James McAvoy, and Hines and Remington.

When everything else palls on the jaded theatregoer who is compelled to remain in town during the dog-days, he can always find oblivion from heat and humidity in the delightful concerts of the Thomas Orchestra at the Madison Square Garden Amphitheatre.

SOTHERN'S NEW PLAY.

It was a matter of general surprise when Daniel Frohman announced that E. H. Sothern would open his season in August at the Lyceum Theatre in Henry Arthur Jones' social drama *The Dancing Girl*.

For some time a number of managers and actors have been angling for this play, but Mr. Frohman informs *The Mirror* that he has "had the call" on it for a good while, intending to have Mr. Sothern appear in it some time or other.

It was not until last Saturday night, however, that it was decided that the young comedian would appear in the play this Summer.

Said Mr. Frohman to a representative of *The Mirror*, who saw him shortly after the decision was made:

"The *Dancing Girl* is a peculiar but fascinating drama. Its success in London was pronounced—as you, of course, know. It ran over two hundred nights at the Haymarket Theatre, closing only last Saturday. It will open the Haymarket season in September.

"The *Dancing Girl* has been the cause of much discussion. Many critics believe that it has serious drawbacks to success on the American stage. Nevertheless its plot is of absorbing interest, and I feel that I have acted wisely.

"The *Dancing Girl* tells a strange story of infatuation. Much of the contemporary evil of English social life is shown, but the play carries with it that happy sense of atonement through suffering that makes it symmetrical from an ethical standpoint.

"There are seventeen speaking parts, and the production may be said to be a showy one. Mr. Sothern will again have an opportunity to play a serious role, though occasional touches of grim comedy will fall to him by way of contrast. He will play the part of the Earl of Guisebury, acted in England by Beerbohm Tree.

"Virginia Harned will appear as *Desilla*, a Quaker maid, who is the dancing girl. Miss Harned will not have to dance, however. Julia Neilson played the dancing girl in London. I consider the character extremely effective from a dramatic standpoint.

"Kate Pattison-Selton will play the part of Lady Hawtree, and Jennie and Bessie Tyree will have juvenile roles. Morton Selton will play the Honorable Reginald Slingsby—originated in London by Frederick Kerr. August Cooke, Rowland Buckstone and Owen Fawcett will also have strong parts. The entire company has been selected, and rehearsals will begin next Monday.

"W. H. Day is designing the scenery. He has prepared the models of the scenes—which are laid on the Isle of Endellion and in London.

"The *Dancing Girl* will be Mr. Sothern's chief play for the coming season, but *The Master of Woodbarrow*, *The Highest Bidder* and *Lord Chumley* may be revived on tour."

As to the Lyceum stock company, Mr. Frohman said: "The regular season will open in November with the first production in this country of A. W. Pinero's *Lady Bountiful*."

OBITUARY.

Fanny Elizabeth Davenport, the widow of E. L. Davenport, died on Monday evening of last week at her home in Canton, Pa. Mrs. Davenport had been ill for several months. Her disease was cancer of the stomach. She was born in Bath, England, in 1829, and was accordingly sixty-five years old. Her maiden name was Vining. Her father was an actor and manager and her maternal grandfather was John Johnson, a celebrated Irish comedian. Her first appearance was made as a child. In 1847 she made her formal debut in the character of Juliet to the *Romeo* of G. V. Brooke and the *Mercutio* of Mr. Vining. Her first husband's name was Gill. When E. L. Davenport went to England Miss Vining played in his support. She was married to him in London on Jan. 8, 1849. They acted together through England for several years, and came to this country in 1855. Mrs. Davenport's American debut was made on March 2 of that year as Margaret Elmore in *Love's Sacrifice*. Thereafter she continued to play with Mr. Davenport almost continuously during his various engagements. She became a favorite in Boston and Philadelphia especially. Later Mr. Davenport was a member of Selwyn's and the Museum companies in the former city. She has, during recent years, supported Kate Claxton, Joseph Jefferson, C. W. Coudock and for a time was identified with Madison Square companies. Her last appearance was in the character of Lady Macbeth at the Globe in Boston on April 7 of last year, for the benefit of the Mrs. Vincent fund. She had devoted a considerable portion of her time to teaching during the past ten years, and many of her pupils entered the profession. She was a handsome woman, with refined manners and she was a charming conversationalist. By Mr. Davenport she had seven children. Fanny is the eldest, and the most successful. *Blanche* began on the dramatic stage, but soon gave up acting, studied vocal music in Italy and France, and achieved considerable distinction as an opera singer abroad. Lillian, who acted a short time, died several years ago. She was the wife of Frost Thorne. May has retired from the stage. She is the wife of William Seymour. Florence, after one or two seasons on the stage, left it to become the wife of Harold Tiers, a Philadelphian. Edgar is the leading juvenile of the Boston Museum company. Harry was a member of Harrigan's company last season. The remains left Canton on Thursday by a special car, which was attached to a train on the Erie at Elmira and thence taken to Boston, where the funeral services were held on Friday. Fanny Davenport, her husband, Melbourne McDowell, and her brother Edgar, accompanied the remains on the journey.

Rose Lisle, the wife of Frank L. Verance, died, late on Monday afternoon of last week, at St. Mark's Hospital in this city, from the effects of an operation for the removal of a tumor. Miss Lisle was born in France, in 1852. She made her dramatic debut in her own country, but not long afterward went to London, where she made her appearance in English with Charles Wyndham at the St. James' Theatre in Stephen Fiske's *Robert Rabagas*, an adaptation of one of Sardou's plays. Miss Lisle came to New York sixteen years ago, and appeared at Wallack's. She was afterward seen at Niblo's in *Gascon*. The *Foundlings*, and other dramas. She

played with Boncicault, and with George Fawcett; Rowe in *Brass*. She was a member of Abbey's company at one time, and at another supported Tom Keene. Recently she starred in *The Sea of Ice*, and other melodramas, under the management of her husband, Frank L. Verance. She was to have played in *The Danger Signal* next season.

Peter H. Gale, who had been ill a long time, died recently. He was formerly well known as one of the American Four, variety performers.

The grandfather of Donna Mercedes, the soprano, died suddenly in this city last week. The body was taken to Evansville, Ind., for interment.

ARTHUR W. PINERO.

We present on our title-page this week an excellent portrait of Arthur W. Pinero, who, in the esteem of many, stands at the head of the list of contemporary English dramatists.

Mr. Pinero is known to American playgoers as the author of *The Magistrate*, *Sweet Lavender* and *Dandy Dick*. He is also the author of *The Profligate*, *The Schoolmistress*, *The Cabinet Minister*, and *Lady Bountiful*. Farce, romance and sentiment have alike engaged his versatile pen, and in each of these branches he has won distinction and success.

Mr. Pinero does not go out of his way to be either original or eccentric, observes one of his critics. His opinions are built upon a sound foundation. His great idea is, that every play must have truth for its basis. However broad and extravagant his farce may be, it is built on this sure foundation of truth. Let the foundation be truth, upon that foundation rear a building, as extravagant as you like, all will be well. For if a farce writer is sure that the emotions which form the groundwork of his piece, before he aggregates, are natural, he produces a work, which, artistically, is not below the level of comedy. But, nowadays, asserts Mr. Pinero, we can have no real comedy, for this reason, that strict comedy is an artificial reflection of manners. But to-day, alas! we have no manner, we cannot dance the minuet, we know not how to take snuff, we are unskilled in the nice conduct of a clouded cane. So the playwright has no cultivated artificiality of manners to depict. His comedy he must get out of exaggeration of emotions, hence is begotten the farce as it is known to-day.

"I do not believe in the possibility of reviving what is usually called strict comedy," says Mr. Pinero, "any more than I do in pantomime farce, where the interest chiefly centres in knocking about furniture. In the farcical comedy of the near future, the rapid life of the present day must be looked at through a magnifying glass, just as the playwrights of the past reflected in their works the artificial manners of the age for which they wrote. We must, in fact, give the public comedy in essence, and farce in execution. Just as dramas have supplanted tragedy, so the literary farce has taken the place of comedy."

It will easily be seen that Mr. Pinero is a philosopher as well as a dramatist. His occupation he regards in the serious light of an exact science. He knows his subject. He is perfectly conscious of his motives. He goes to the well-spring of all life and action, and at the bottom of that crystal spring he finds the jewel of great price, Truth, and he sets it in what setting the carefully guided impulse of the moment may suggest.

Lady Bountiful, Mr. Pinero's latest play, will be seen at the Lyceum next season. A character comedy, on which he is now engaged, will be presented in London in the Autumn.

Mr. Pinero is thirty-six years of age. He is the son of an English lawyer, and was himself educated for the bar. For a short time he was an actor. His ancestors were Portuguese Jews, whose name was Pinheiros. They settled in London two centuries ago. Mr. Pinero has a pleasant retreat in St. John's Wood, where he lives with his charming wife.

MATTERS OF FACT.

The Grand Opera House at Springfield, Mo., is the only theatre in a city of 30,000 inhabitants. It has a seating capacity of 1,400, and Manager Heffernan is now booking attractions for the season of 1894-95.

B. M. Lowman, manager of the Opera House at New Carlisle, Ohio, wishes an attraction to dedicate his new house. The theatre is supplied with a full stock of scenery.

There is an opportunity for companies opening season in August to book with Jacob Litt's theatres in Milwaukee, St. Paul and Minneapolis. Fair week is open in the last-named city.

There will be a new opera company on the road this season managed by Messrs. Kenny and Rising, and containing many well known people. Their season begins Aug. 3 at Dallas, Tex.

Pemberton and McDuille, managers of the Fayetteville, N. C., Opera House, wish to play a first-class attraction Nov. 4, 5, 6, during the Fair at that place.

Manager C. A. Shaw, of Boston, wants a young lady with a good contralto voice for his Muggs' Landing company No. 1.

Carmenita bids farewell to the New York public on Aug. 1. This announcement will cause regret among her admirers.

Manager Millikin, in his new melodrama, *Down the Slope*, promises the most realistic scenery ever exhibited.

Peleg Jimson is the character Frank E. McNish is cast for in *Birds of a Feather*.

W. H. Lytell is at liberty for season 1894-95, and invites offers at any dramatic agency.

An American play, fresh from the pens of two authors, is on a still hunt for a manager. Interested parties can invest from \$1 to \$10,000. This is the opportunity for managers who are looking for American plays. For particulars apply at Room 33, No. 853 Broadway, New York.

Something new and needful for the West is the Chicago Dramatic Bureau and Authors' Agency, devoted to the work of supplying plays, arranging for productions, supplying people, etc.

The Bostonians will open a season of English opera at the Standard Theatre on Sept. 28. *Robin Hood* will be the first opera produced.

Through the release of Joseph M. Doner, the position of juvenile comedian is open with the Patti Rosa company. The engagement is a desirable one, and calls for the best ability that can be had. Manager Wheeler can be addressed at Edgewater, New Jersey.

LETTERS TO THE EDITOR.

THE MALIGNED CHORUS GIRL.

Boston, July 26, 1894.

To the Editor of the *Dramatic Mirror*:

SIR,—I wish to thank you for the noble manner in which you uphold, defend and protect the name of chorus girls and women of the profession generally. I have always maintained and hold that the women of the stage (as a rule) are an honest, virtuous, hardworking class, with a steadfastness and nobility of purpose that is commendable in the highest degree.

For three years I was connected with several comic opera companies. During that time, and since, I have found that the girls and women who were there for work, with an honest desire to excel in music, with ambition and high aspirations, had the purest of motives. It could hardly be otherwise with such as I have mentioned, but there are a few exceptions, and these exceptions will be found in any calling of life.

I know whereof I speak. Yours truly, B.

FRANK MCNISH EXPLAINS HIS WITHDRAWAL.

New York, July 27, 1894.

To the Editor of the *Dramatic Mirror*:

SIR,—I saw an article in the last issue of *The Mirror* that you had been informed that I was requested to resign from the cast of *A High Roller* company.

Now, whoever gave you that information has got more nerve and cheek than I ever heard of any one person having before. But if it came from the person that I bearded to cancel my contract for me, I am not a bit surprised, for it was just such untruths that made me want to get out.

When I made the engagement with Alex Comstock he made me the following promises, and not one of them did he live up to:

My name was to appear next to Mr. Fagan's on all printed matter. He was to give me a special lithograph and I was to take entire charge of the pantomime portion of the show. In fact, I was to be made a feature of next to Mr. Fagan. But the printing shows that none of those promises were kept.

When I was engaged it was also distinctly understood that I would not have to do any specialty at all. Then it is true that I was asked to give my own original specialty *Silence and Fun*, with two or three imitations, which I positively refused to do, and which my professional and many other friends will quickly agree that it was a cheeky thing for them to ask.

While the question was being talked over at Mr. Fagan's garden I was given to understand that Alex Comstock was the responsible party for everything connected with the concern. I went home and thought the matter over and then next morning, which was July 1, I came to the theatre, packed up my practice clothes and when going out was asked by a dozen people what was the matter. Among them were Harry Maxwell, the carpenter that was doing their work, their own rigger man, the lady that was teaching the ladies the minuet dance, and seven or eight other ladies, and my answer to them all was the same: That I had enough as far as I had gone, and that Mr. Comstock could not be responsible to Mr. McNish for five minutes, for I understood when I signed my contract that Mr. E. S. Sullivan was an interested party in the affair. I went to Mr. Comstock's office several times, that day and hunted all over him, and told each one of his people I met that I was looking for him, as I wanted my contract canceled. I could not find him until the next morning. Then, when I went in the theatre, I went at once to Mr. Fagan, and asked him would he be kind enough to ask Mr. Comstock to cancel my contract, which he did. After I got the ink drawn through the paper, I told Mr. Fagan that as he was a performer I would take chances with him for four months, but with Mr. Comstock not five minutes.

I felt happy when I got my release, and I think Alex did also, for I think he began to see that he had bit off more than he can chew. Time will tell.

He misrepresented everything to me connected with my engagement. He says I had no important part. Here is an extract from his letter to me last January, when I resigned once before:

"JAN. 1, 1894.

"Mr. Dear McNish:—Now, I shan't listen to you a bit, but want you to go to work and continue the same as ever, formulating all sorts of good things for *A High Roller* next season, for I want you to stay. I am depending on you, and have mapped out a great deal of work in which you can be greatly valuable. Send on your route and I will mail your contract."

"Yours truly,

"(Signed) "ALEX. COMSTOCK." Of course every one wanted to know why I left and I had to tell them the truth, which Mr. Comstock evidently did not like to hear and I think he took a very unprofessional way to square himself when he says I was requested to leave. His entire paper I was the only one that left, but if necessary I can bring up a few names that walked out without being to do to.

If Mr. Comstock wants any notoriety let him get it in an honorable way by advertising, or on the true merits of his show and not by attacking me, for if he does he will always find me at the half-way house.

Thanking you kindly for the space in your valuable paper you have allowed me to give my side of the story, I am, Yours most respectfully,

FRANK E. MCNISH.

MASKS AND FACES.

PAUL EVERTON will appear in Janushek's support.

EDWIN ARDEN's company is nearly completed. The star says that he will have a strong support.

CHARLES A. GARDNER is rehearsing daily for his forthcoming appearance at the Grand Opera House.

FANNIE G. BERNARD is visiting her sisters at Kansas City.

THE management of the Greenwood Opera company is negotiating with Emily Seymour, the mezzo-soprano, late of the Carleton and Henderson Opera companies. Miss Seymour has been singing this Summer at Uhrig's Cave, St. Louis.

E. H. SOTHERN came to town from Shippan Point, Stamford, on Thursday, to consult with Daniel Frohman regarding his forthcoming engagement.

DENISELLE, by Serpette, author of *Amorita*, is the title of the new opera to be presented by the Marie Greenwood Opera company this season. Denise had a run of three hundred and fifty nights in Europe, and it was also staged at the Tivoli Theatre, San Francisco.

THE GREAT METROPOLIS will open on Sept. 21 at Newark. The season will cover thirty-five weeks.

AMANDA HUNNELL, a concert singer from St. Louis, has been engaged for *Asleep and Awake*. Horace Randall, the Irish dialect comedian, has also signed for this company.

JOHN E. KELLER denies that he has been engaged to play in Rankin and Gordon's *Abraham Lincoln*.

MADAME MODJESKA will return from Europe in August. Her season will begin on Sept. 21.

FRANK A. SMALL has been spending a week in the city. He plotted a party of twenty-six Georgia editors to the metropolis, and showed them the sights. Mr. Small will return to Atlanta this week. His brother, Sam Small, the noted revivalist, will settle there also, taking charge of a new daily paper, the *Evening Herald*. Before he became a preacher he was a well-known journalist in the South.

JOHN H. BURNETT was stricken with vocal paralysis last Thursday. He has been placed in a hospital.

WILLIAM WINTER, dramatic critic of the *Tribune*, is at his favorite spot, Stratford-upon-Avon, England. He is at the Red Horse Inn.

HERMANN has won his suit against George W. Lederer for an accounting of the business of U and I. The proceedings were taken in San Francisco. According to the decision the receiver in the suit, Wolf L. Falk, is ordered to pay into court a sum something more than thirty-six thousand dollars.

W. E. FLACK will go in advance of James Reilly the coming season.

OUR correspondent at Lincoln, Neb., telegraphed on the 27th inst.: "The first performance of Ed. Marble's musical farce *Tuxedo* by Thatcher's Minstrel took place to-night at the Funke Opera House. The house was crowded by our best people. The performance was clever and the audience enthusiastic. The performance can be chronicled as a complete success."

FOLLOWING are the announcements of the New York openings thus far made known: Aug. 3: Bijou, *A High Roller*; Madison Square, Jane: *Fourteenth Street*, *A Fair Rebel*; Aug. 17: Niblo's, *The Khedive*; Windsor, Lillian Kennedy in *She Cannot Marry Three*; Aug. 24: Standard, *Fleur-de-Lys*; Union Square, *The Black Masque*; Proctor's, *Mr. Wilkinson's Widows*; Star, R. J. and Reed in a new play by Sydney Rosenfeld; Lyceum, E. H. Sothern, and Grand Opera House, C. A. Gardner. Sept. 7: Harrigan's, Reilly and the 400. Sept. 8: Hermann's, *The Solicitor*. The new season will begin unusually early, and from the foregoing list it will be seen that it does not lack for novelties.

GORMAN'S MINSTRELS will have a first part in two scenes next season—the interior and exterior of a silver palace. The organization will include the Gorman Brothers, Billy Van, Littlefield, Joseph M. Norcross, George Beenton, Alex. Cameron, The Dillons, Sam Conner, Joseph Evans, Fred Johnson, Frank Farrell, John Graham, Jule White and Eddie Mack. Charles Ackley will lead the orchestra.

PHIL A. MACDONALD, press agent, to a *Mirror* reporter: "A Fair Rebel, which will open the Fourteenth Street Theatre on Aug. 3, will be an elaborate production. The tunnel, through which the escape is made from Libby prison, is represented as being fifty feet below the prison. Major Randolph, who is now at Governor's Island, will be present on the opening night with a number of the survivors of the Libby prison. The long alley of the theatre, extending to Fifteenth Street, will be brought into play in to forest scene."

MRS. JAMES G. BEAINE, Jr., has returned to Sioux Falls, Dak., where she has established a residence, in order to begin certain legal proceedings.

JOHNSTONE BENNETT rides about in quite the handsomest coupé in town. The wheels are slashed with yellow. A dapple gray horse is in the traces.

REHEARSALS of the *Little Tycoon* will begin at Philadelphia on Aug. 10. A party of newspaper men from this city will be given a special car to take them over to the opening night of the opera.

"ABANDONED THE ACTRESS," is the caption of a news article in the *Herald*. Reference to the text discloses the fact that a laborer had deserted his first wife, who is called an "actress," because she gives exhibitions of wrestling in second-rate variety shows.

R. E. GRAHAM, the comedian, has a topical song called "It Were Better Not to Know." He says it is funny.

MARIE ATCHINSON, formerly the Dearest in T. Henry French's *Little Lord Fauntleroy* company, has been engaged to play a part in Lincoln. She is summing with her sister at Atlantic City.

FLORENCE IRWIN has been engaged by Rich and Harris to appear in J. J. McNally's farce-comedy, *Boys and Girls*.

A DISCONSOLATE colored man is about the only sign of life now visible at Hermann's Theatre.

KATE DAVIS has not yet settled on an engagement for the coming season.

FRANK HERRICK has been engaged for The County Fair company. He is now at Bath Beach, L. I.

LOUISE MULHNER is looking for an engagement for next season.

To be out of fashion is to be out of the world. Manager Harry Askin, in selecting the idea for *The Tar and Tartar*'s rooth performance, souvenir, from among the many ideas that were submitted in the prize contest, bore this in mind. The memento on that occasion, which will occur on Aug. 18, will be a silver souvenir spoon, patterned after a George Washington spoon, except that it will bear an inscription appropriate to the event.

FRED BERGER will start for Minneapolis today (Tuesday) with the members of the Sol Smith Russell company. They will rehearse *Peaceful Valley* there, and open at the Grand Opera House on Aug. 13.

WEEK after next the Windsor will open with *Rose Michel*. The title part will be played by Henrietta Vaders, and Pierre Michel by J. B. Studley.

JOSEPH E. SEIDER has brought an attachment suit against H. R. Jacobs. He claims that, in addition to salary due him as manager of Jacobs' Newark Theatre, he was to receive a diamond ring of the value of \$500 as a reward for his services in negotiating an alleged loan of \$5,000 for his principal. Mr. Jacobs pronounces the matter a trumped-up claim, made because he had determined to discharge Mr. Seider from his employ.

AFTER a pleasant business and pleasure trip to England, Tony Pastor and his wife embarked for home last Saturday on the *Etruria*. Mr. Pastor has thrown out his managerial net to good purpose. He is bringing back with him a number of clever specialty performers, including Frank, Arthur and Edie Haytor, the grotesques who became New York favorites last season; Lina, the somersault woman, and her brother, Vani; the three sisters La Blanche, English vocalists; the brothers Schaller, grotesque aerial performers, and Williams and Griffin, the pedestal clog dancers. All these variety stars will be members of Mr. Pastor's new company.

EDMUND SEIDART, a talented young actor, has not yet signed for next season.

RUTH CARMENIER, who attracted attention as the leading lady of the Charity Ball company last season, has been engaged by Stuart Robson for an important part in *The Cad*, which will be produced at the Union Square Theatre in September.

MARGARET MATHER will play *Medea* next season. As Legouve's tragedy of that name is only two acts long, a prelude has been written for it by Charles M. Skinner, brother of Otis Skinner, who is the leading man in Miss Mather's company. The prelude is based on the legend of *Medea's* elopement with Jason, after the hero's fulfillment of the tasks put upon him by King *Etes* as a condition of securing the golden fleece. This prelude is in somewhat lighter vein, and contains more rapid acting than the tragedy, the events of which it is designed to explain more clearly. Miss Mather will give a limited number of performances of *Joan of Arc*. She will also continue her appearances in Shakespearean characters, and will probably bring a new play with her from England.

OLIVE GAINES has been engaged for the leading juvenile part in *The Stowaway*.

BOYS AND GIRLS will satirize the craze for athletic sports. It is described as a musical, pantomimic comedy.

THE Daly company will play a short engagement at the Vaudeville in Paris, beginning on Thursday night. The Berlin visit has been given up.

E. S. WILLARD will begin his season at Philadelphia in September. He will sail for New York next week.

MARK SMITH will be seen and heard in Miss Helyett when it is brought out at the Star.

THE Eagle Quartette, of which Vincent Elden is the manager, has been engaged for Von Vonson.

EDWARD SULLIVAN will play leading business with Lillian Kennedy next season.

CHARLES E. HAWKINS is engaged for The County Circus.

EDITH CROUCH and Cryptie Palmori are in New York, having closed their engagement at Peak's Island, Me.

OLIVER BYRON is having two new sets built for *The Plunger*.

THE season at the Minneapolis Lyceum Theatre will open on Aug. 13.

THE Ayres-Warren company will make a tour of the South and Texas next season.

EDWARD MARKS, William Griffin, George Jacquin and Herbert Zublin will be the monkey dudes—whatever that may be—in *A High Roller*.

REHARD MANSFIELD says that the reports of bad business during his Garden Theatre engagement are unfounded. He claims that the weekly receipts have averaged one thousand dollars more than during his season last year at the Madison Square Theatre.

THE Lenton Brothers have combined their acrobatic specialty troupe with James R. Adams' Comedy company for next season. They will appear jointly in *A Crazy Lot*.

E. B. TILTON to a *Mirror* reporter: "My melodrama, *The Way of the World*, closed its season at the Chicago Academy. It was well received. Edith Fassett Tilton was the star. A pirate was caught taking short-hand notes. He was bounced. Chicago seems to be a stamping-ground for this sort of thing, doesn't it? Paulton's *The Sheik* is a popular success. Although the papers went for it, the business has been big."

CHARLES JEHLINGER, Robert Jenkins, H. L. Hirschberg, James Kelly, Samuel Clarke, Edward Hickman, Percy Burrows, Martin Swift, Alice Brown, Flora Redding and Iona Clarke will constitute Marie Hubert Frohman's company next season.

It will be "this season" after next week.

THE LILLIPUTIANS will play for two weeks at the Thalia, beginning on Sept. 1. They will present *The Little Baroness* the first week, and *The Microscope* for the last. The regular German dramatic season, which the Rosenfeld Brothers will direct at this house, will open on Sept. 28. A remarkably strong stock company has been engaged, drafts having been made on the principal organizations of Germany.

ROBERT MANTILL has engaged Nathaniel Harting for his company. Mr. Harting was formerly a member of the Boston Museum company.

THE metropolitan season will begin unusually early. Nearly every theatre will open its doors a fortnight sooner than heretofore.

VIOLA WHITCOMB, who played the part of the scold, Goody Oliver in *The Witch* with so much cleverness, has not yet signed for next season, and would prove an acquisition in a character part.

E. F. BENSON will manage A. W. Fremont in 777, a sensational comedy drama that was produced last Summer at Havlin's Theatre, Chicago. The season will open at the same house on Aug. 23.

WILLIAM F. CARROLL is the author of *Lord Rooney*, the piece in which Pat Rooney will star under George H. Harris' management. The company engaged includes Stanley Macy, R. J. Ward, J. L. Simmonds, Harold Leslie, A. W. Handy, Emilie Pearce, Louise Conway, Helen Feltham, Mrs. Simonds, Josie Rooney and little Mattie Rooney. The season will open on Aug. 24.

CHARLES R. GARDNER writes: "By reference to section 10 of the enclosed blank contract you will observe that this new arbitration idea has been used by me for the past four years, so it has not the merit of novelty, at all events. I agree with what Charles Frohman says, in his interview, last week. In this business of ours one man cannot make laws that will fit the needs of another man. I think that my arbitration clause is better than the newer idea. It is a distinct agreement between the manager and the actor, and is designed to avoid annoyance in the country where a manager is exposed to the intrigues and insults of unprincipled officials, representing a bad law that is generally different in each State." The clause referred to by Mr. Gardner reads thus: "That in case of any misunderstanding by and between the parties hereto concerning this agreement of whatever kind or nature, that then both of said parties hereby agree to and with each other, that any difference which

may arise between them as aforesaid, shall be settled by arbitration, this is to say, that each of the two parties hereto are to select a representative, and both of said representatives shall mutually agree upon a third arbitrator, which three arbitrators shall settle any difference which may arise between the parties hereto, and the finding of said arbitrator shall be final. The above clause is only to apply to either of the parties hereto, outside of the city of New York."

AND RYMAN, Lillian Billings and Miss Merriell will be the principal members of the Two Sisters company. George W. Reer, part author and manager of the piece, will play two parts himself.

THE weather at Peak's Island, Me., has been so cold and stormy that it has completely ruined the business at Greenwood Gardens, which is essentially an out-door resort, and Manager T. C. Howard has been compelled to close his dramatic season after four weeks' waiting for pleasant weather. His people have all departed for their Autumn engagements, and the company which he has controlled for three seasons is disbanded, to meet again next May, when his Summer season will begin at Old Point Comfort, Va.

W. H. KEYSER is building a fine theatre at Springfield, Mo. It is centrally located, adjacent to the public square. It will be a model house, according to the description. Mr. Keyser is superintending the construction, and he will be the manager for the first year. The date set for the opening is Nov. 11.

GEORGE SYDENHAM has been engaged to play the leading heavy part in *The Fire Patrol*.

LOS HUDSON will be a member of Barlow Brothers' Minstrels.

WILSON'S MINSTRELS are rehearsing daily at the Elmira Opera House. Dress rehearsals begin this week. The opening performance will be given on July 31. Frank Dumont, of Philadelphia, has charge of the preliminaries.

AMY LEE is spending her vacation at Glen Cove, L. I.

REHEARSALS of the rejuvenated *Evangeline* began at the Boston Theatre on Monday morning. The eighteenth season of the extravaganza will open at that house on Aug. 8.

WILLIAM DUNLEVY will arrive on the *Arcton* early next week. He is reported to have made a date for William Barry next Summer at the London Strand.

JENNIE SATTERLEE has been engaged for the part of Helen Griffin in *Niobe*. Eleanor Carey has also been secured by Abbott and Teal. She will travel with the *Niobe* road company.

GEORGE A. HALEY, who has been playing through the East, has returned to town.

WALTER PERKINS was offered his old part in *All the Comforts of Home*, but he was unable to accept it, having signed with E. D. Staats for *A Barrel of Money*.

FRANKLIN H. SARGENT, director of the Academy of the Dramatic Arts, will return from his European trip next week.

KOSHER AND BIAL have booked a season of twenty weeks for Carmencita in the best theatres. The eagerness of managers to secure the famous dancer may be judged from the fact that most of them have given Koster and Bial 75 per cent., some have given 75 per cent., while but one date is contracted for at 65 per cent.

J. ROBERTSON SMILEY has resigned his post as assistant to Daniel Frohman, of the Lyceum Theatre, to become the manager of *The Old, Old Story*, which will open its season at Rand's Opera House, Troy, on Aug. 25. Under the direction of West and Sabel, its tour has been booked by H. S. Taylor. It includes all the large cities East of the Mississippi River. The principal parts have been assigned to Fannie McIntyre and Emmett C. King. The scenery is from the brush of Reg. Morgan, of the Lyceum staff of scenic artists, and the printing and lithographs are by W. J. Morgan, of Cleveland.

BERNARD DYLLYN writes from Paris: "I remain here until July 20 and then return to London, and sail for New York on Aug. 10. I hear that it has been rumored in New York that I have been engaged for one of W. A. Brady's companies. Please say that there is no truth in it. I shall be a member of the Corinne Opera company."

BARNEY FAGAN, as the *High Roller*, will wear seven costumes in Mr. Comstock's spectacular farce, *Dora Drew*, Ray Walton, Jeanette Rhéa, Kitty Burgess and Celia Curtis will do what is termed a "décolleté dance" in this production.

ELSI LESLIE is spending the Summer at Lake St. Catherine, Vt. Her tour in *Prince and Pauper*, under Daniel Frohman's management, will begin on Oct. 12 and continue for thirty weeks. In the course of the season the company will play through the South—its first visit in that section.

JOHN T. WEST, a brother of the well-known minstrel, W. H. West, will be the treasurer of the 5 Bells company. The company will make a brief tour of New England before appearing in this city.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BROADWAY THEATRE—WARR, 8:15.
CASINO—THE GARDEN OF EDEN, 8:15.
KOSTER AND BIAL'S—THE FORTY-NINTH, 8:15.
PALMER'S THEATRE—THE TAILOR AND THE FARTHER, 8:15.
FOXTROTTERS—VARIETY, 8:15.

SUMMER SUBSCRIPTIONS.

Readers of THE MIRROR who are going to the seaside, the mountains, or Europe, this Summer, can receive the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks - - - - - 50 cents
Ten weeks - - - - - \$1.00
Three months - - - - - 1.50

MANAGERIAL ETHICS.

THE San Francisco Examiner recently stumbled on a mare's nest when it made the wonderful discovery (?) that a certain subsidiary comedy element in The Charity Ball resembled the farce of Perfection, or the Maid of Munster.

Our esteemed contemporary errs when it says that that farce is "little known in this country." In the day of the farce and the interlude—a day not so far distant that it is forgotten either by mature players or middle-aged playgoers—there was no short piece more familiar on the American stage than Perfection. In taking a hint from it for The Charity Ball, Messrs. DeMille and Belasco would have been insane had they supposed that the source could go undetected. Unless we are greatly mistaken somebody took the unnecessary trouble to point out publicly the obvious resemblance at the time the play was first performed in this city.

The Examiner very properly deprecates the peculiar industry of making plays with scissors and paste that distinguishes the catchpenny playwright from the true dramatist, and ascribes the facility with which the public is induced to accept patchwork plays as one of the chief obstacles to the growth of the American drama.

But we must take an exception to the Examiner's statement that the recognized ethics of the highest grade of managers are represented by the declaration that "so long as a presentable play is produced, it does not matter from what sources the material comes." This assertion is based, it seems, on the representation that DANIEL FROHMAN is of the opinion that "it does not concern him as a manager if a playwright in his employ filches his material from other plays, provided no copyright is infringed, and provided also that the public do not object."

Our contemporary argues that because Mr. Frohman holds these curious views, and because Mr. Frohman is a leading manager, it

logically follows that the ethics of all the leading managers are on a correspondingly low plane.

That is a poor argument, indeed. The recognized ethics of managers of the first class do not differ from the recognized ethics of honest men engaged in other business or artistic pursuits. If Mr. Frohman entertains views at variance with his brethren, then it follows that Mr. Frohman is an exception, and an exception simply goes to prove the rule—it assuredly does not destroy the rule, as our contemporary's singular process of reasoning would have us think.

But as a matter of fact we do not for an instant believe that Mr. Frohman entertains the demoralizing and indefensible opinions with which the Examiner credits him.

It is true that the authorship of May Blossom was claimed in part by another writer than DAVID BELASCO, to whom it was attributed, but the claimant was either unwilling or unable to substantiate his charge in a court of law.

It is true that The Wife followed the lines of The Banker's Daughter, but did not The Banker's Daughter resemble M. VANDERBILT's Jean Bandry, written and produced long before BRONSON HOWARD became known as a dramatist? And was not the claim of plagiarism brought by Miss MATHEWS in connection with The Wife denied by the courts?

It is true that Hearts of Oak was said to resemble closely the old drama of The Mariner's Compass, but did that allegation proceed beyond a newspaper controversy between Mr. HEARNE and Mr. BELASCO?

It is true that The Merchant was produced before Men and Women came into existence, and that the first play contained a strong scene that was similar to the one strong scene of the second play, but did Miss MORTON institute legal proceedings against Mr. BELASCO?

But because these things are true it by no means follows that Mr. Frohman had the slightest intention of laying violent hands on the ideas of other men when he produced plays in whose preparation for the stage Mr. BELASCO had a hand. Resemblances can be found to old plays in nearly every new play. Mr. FROHMAN and every other well-informed manager knows that. At all events, Mr. FROHMAN severed his business relations with Mr. BELASCO last year, and he can no longer be accused of encouraging the real or fancied sins of that playwright any more.

As for Mr. BELASCO, he is either one of the most unfortunate or one of the most audacious of dramatic authors, for almost without exception every play to which his name has been attached and which he has not previously acknowledged to be adapted from a foreign source, has been promptly and vigorously claimed by somebody else.

The litigation attending a play whose paternity is doubted or denied is expensive, troublesome and often discreditable. Those are reasons sufficient to deter a shrewd business man from having anything to do with suspicious dramatic wares. Above and beyond that managers in good standing are men of integrity and their principles are sound enough to prevent them from investing in plays whose authorship is liable to question.

To admit that the "recognized ethics" described by the Examiner represent the views of Mr. FROHMAN or any other reputable manager is to admit that the substantial and estimable men of the theatrical business are no better than receivers of stolen goods and sharers in their proceeds. And that is an admission for which there is not the slightest authority.

WHO WILL BE CHOSEN?

IN Vienna, next year, there is to be held an international musical and dramatic festival, or exhibition. The event will be an important one in the annals of the drama, and the preparations for it are being made on a magnitudinous scale.

At present, the plan embraces the appearance of representative actors from all nations that have aided in developing dramatic art. France will probably send the leaders of the Comedie Francaise. Italy will be worthily represented by SALVINI and ROSSI. England will send IRVING, as her histrionic champion, Germany will enter POSSART in the lists.

In such an exhibition, the honor and credit of America must be maintained. National

pride—not to speak of artistic considerations—demands that our stage shall send its best dramatic products to compete with those of the rest of the world.

But what actor or what company can we charge with this important mission when the time arrives?

A few years ago, in such an emergency, EDWIN BOOTH and MARY ANDERSON would have occurred instantly to every mind. But Mr. Booth's health is now unequal to such an exertion, and Miss ANDERSON has deserted the stage.

Where, then, will the choice fall? There is a large field to select from. The candidates range from ADA REHNS to A BRASS MONKEY.

It would be interesting to have the unbiased preferences of our readers, professional and non-professional, on this interesting subject, and if they will send in their views we shall be happy to give them publicity.

PERSONAL.

SCARLAN.—W. J. Scarlan is at the Oriental Hotel, Manhattan Beach. He is fond of surf bathing, and will remain near the waves until his next season begins.

HARRIGAN.—Edward Harrigan was in town last week. On Tuesday night he gave a box party at the Broadway Theatre.

MORRISSEY.—James W. Morrissey, the polite and politic business manager of the Garden Theatre, profited by Richard Mansfield's absence from the glare of the footlights. Mr. Morrissey passed the greater part of last week at Saratoga.

PURDY.—George W. Purdy, manager of Fanny Rice, entertained a large party of friends at the Coleman House, on Friday afternoon. The principal feature of the menu was a thirteen-pound pickerel, caught by Arthur Wallack in the St. Lawrence river. Mr. Wallack's health was drunk in bumpers of wine.

JANSEN.—Marie Jansen has had a pleasant holiday on the continent. She has just returned to London, after a jaunt through Italy.

PINNEY.—Annie Pinney will take a season's rest. Meanwhile she will look about for some new plays to take the places of old favorites that have become a trifle worn.

LEVICK.—Gustavus Levick requests THE MIRROR to contradict the report that he has signed with Lizzie Evans for the ensuing season. Mr. Levick is still at liberty. He is spending the Summer at Rye.

EYTINGE.—Rose Eytinge's dramatic school is prospering. She is frequently applied to by managers and agents for recruits, and excellent positions have been obtained by her most promising pupils.

JOSEPHINE CAMERON has put in the entire Summer among the watering places on the Massachusetts coast. She writes that her business has been uniformly good.

PATTI.—The latest bulletin makes it appear that Marcus Mayer has outbid Henry E. Abbey, and Adelina Patti will come to this country for a tour next season under his management.

MATHER.—Margaret Mather is a passenger for New York by a ship that sailed last Saturday.

VOHE.—May Vohe will arrive from Europe this week.

BEAUBET.—Louise Beaudet, who has been resting in the Catskills, will return to town next week to take part in the rehearsals of Indigo, the opera that is to follow the Grand Duchess at the Casino on Aug. 17.

CARMENITA.—Carmenita, the Spanish danseuse, will end her long engagement at Koster and Bial's Concert Hall this week. She will rest until she goes on the road in September.

McINTYRE.—Fannie McIntyre, leading lady of The Old, Old Story company, received an offer to play a week's engagement with Jacob Litt's stock company in Chicago on Aug. 3, when Uncles and Aunts will be produced. Miss McIntyre was prevented from accepting, however, by the fact that the rehearsals of The Old, Old Story are called for Aug. 10.

PITOU.—Augustus Pitou caught a thirty-five pound muscalonge last Saturday in Lake Simcoe. This is not a fish story, says the representative of Mr. Pitou in this city.

BARNARD.—Charles Barnard, the author and playwright, has returned to his cottage at Stamford, Conn.

HENDERSON.—Grace Henderson is ill. It is probable that she will not be able to fulfil her contract to appear in the cast of the Pitou stock company.

WINGATE.—Charles E. L. Wingate, dramatic critic of the Boston Journal and Boston correspondent of the Critic, is completing several books relating to the American drama. One of them will be published in the Fall.

LETTERS TO THE EDITOR.

MISS DOHR WILL REMAIN IN LONDON.

BIRMINGHAM, Mass., July 20, 1904.

To the Editor of the Dramatic Mirror:
SIR.—Under the head of professional doings in your last issue was an error. Dorothy Dorr is not to be a member of Kate C. Gooden's company next season. She signed a contract with Mr. Thomas Thorne, as leading lady in his theatre in London some time since, and Haddon Chambers is writing the play to be produced there.

M. F. DOHR.

A DENIAL FROM MANAGER SLOCUM.

BIRMINGHAM, Ala., July 20, 1904.

To the Editor of the Dramatic Mirror:
SIR.—In your last issue I see that you say that it is reported that the Slocum Opera company is back in salaries.

I wish to state that salaries, from June 1st to the present date, July 20, have been paid in full. I have discharged three chorus singers on account of drunkenness. This can only be the reason for your report in THE MIRROR dated July 15.

You will do me a favor if you will correct this statement. If necessary I will send you entire names of company signed where they have received their salary in full. We are now playing Pinocchio on board a ship, which cost some \$2,000, and the attendance averages some 2,000 nightly, so you can readily see salaries must be all paid up in full.

Very respectfully yours,

J. W. SLOCUM,

Manager Slocum Opera company.

The item complained of was published on the authority of one of the members of the Slocum company, who wrote to his agent in this city that business was bad; that he had received but one week's salary in three weeks, and that he intended to come North as soon as he could raise the necessary funds.—EDITOR DRAMATIC MIRROR.

THE BOSTON MUSEUM'S LEADING LADY.

BOSTON, July 20, 1904.

To the Editor of the Dramatic Mirror:
SIR.—I do not agree with A. L., who says in THE MIRROR of July 15 that there is no leading lady at the Boston Museum. I want to come out flat-footed with the statement that there is a leading lady at the Boston Museum.

Annie Clarke was the leading lady for years. She was so recognized by press, public, and management. As years passed, time added dignity to her grace and talent which permitted to her a wider field of parts than the usual young, love interest parts of a leading lady.

Isabelle Evesson then took that position. She was also recognized by everybody, both before and behind scenes, as leading lady.

Viola Allen was recognized as leading lady after Miss Evesson.

Then Emma V. Sheridan, known as "Folly" to the readers of THE MIRROR, became leading lady. She was known as such with the sanction of the management.

It is the policy of the Museum to make necessary, doubtless, by the wide range of bills produced, to use its actors according to the special demands of a piece. The leading lady may be left out of a cast. Last year she was left out of Sunlight and Shadow. In the wisdom of the management, the comedian, George W. Wilson, has been cast for a sympathetic love interest part—George Addis in Sunlight and Shadow; and the soprano, Miriam O'Leary, had the lead in Betty's Finish, while the juvenile comedian, Abby, played an old man's part in Hans and Gretchen, the Sea, and the pretty juvenile, Junius Booth, did the heavy villain in the same piece last year.

In this shuffle of parts, Miss Campbell last year was twice cast for the love interest part. Once Miss Sheridan was out of the cast, and another time she played the heavier part which was the better suited to her.

Miss Campbell was Miss Sheridan's understudy, and played in her own line second parts. She is a charming actress, and, in common with her friends, I shall be glad to see her abilities tested in a leading position at the Museum. If she holds such a position next year, however, it will be an advance, as she will not be acting in the "same capacity" as last year.

But for Miss Sheridan's marriage, she would have been leading lady at the Museum this coming season.

Sincerely yours, BOSTON.

ORDIN OF THE DRAMATIC BUZZ-SAW.

LOS ANGELES, Cal., July 19, 1904.

To the Editor of the Dramatic Mirror:
SIR.—I enclose you a clipping from the Los Angeles Times in which you will notice that I have been accused of "borrowing" the saw mill scene in The Limited Mail from Joseph Arthur's Blue Jeans.

As this is not the first time since an accusation has been made, and as the impression is becoming more prevalent every day, that the buzz saw is original with Mr. Arthur's play, I think it time, in justice to myself, that a correction should be made.

The Limited Mail was produced in August, 1895, six weeks before the first production of Blue Jeans, and I claim the credit of any of first introducing the buzz saw on the dramatic stage.

By giving the above space in your valuable paper you will greatly oblige

Yours sincerely, ELMER E. VANCE.

Proprietor and manager The Limited Mail.

MARIE MADISON'S REJOINER.

NEW YORK, July 22, 1904.

To the Editor of the Dramatic Mirror:
SIR.—Will you kindly permit me to reply to Mr. Gustave Frohman's letter, in your last issue, when I hope the entire unpleasant affair will be at an end.

When Mr. Frohman published the article from the *Catholic Review*, it was as a direct challenge to me, which I could not permit to go unmet. I have said in print what he has all along desired to say, only waiting for me to take the initiative, and he compels me to make known the true state of affairs.

When I wrote The Witch for Mrs. Frohman, it was with the understanding that I was to receive a very small royalty for the same, as it was to make a name for me, which I most needed, and which was to recompense me for the insignificance of said royalty.

Mr. Frohman requested that I should say nothing about my share of the work as the critics would condemn it should it be known that it was by unknown authors. I was warned by several persons, I however, thought the play proved a success. I would be ignored, while, if it failed, Marie Madison's name would be the only one mentioned in connection with it.

Mr. Frohman did not keep faith with me, and my name was never publicly mentioned in connection with the authorship until I published it myself.

The fact that the idea of the play was suggested by Mrs. Frohman does not make my work in it less important. Hundreds of stars have furnished ideas and plots of plays before. However that may be, I used my own ideas in writing The Witch, and the fact that my work was recognized as a respectable remains, when the circumstances and situations in the majority are as in the original MS.

When Mr. Frohman mentions Little Bo-Peep it reminds me that he was ungenerously enough to ridicule it unmercifully to several persons who came into his office. The fact that THE MIRROR considered it worthy of publication is sufficient for me, and though it was merely a sketch I have since received two orders for plays from persons that read it.

When Mr. Frohman declared that he had bought The Witch he declared that which was news to me, as I am positive and willing under oath to testify that never to my knowledge did I sign a bill of sale, if Mr. Frohman holds such a bill with my signature, why does he refuse to show it, and why does he pay me a royalty, the contract for which is in the hands of my attorney?

"Self-preservation is the first law of nature," and in self-defence I shall produce the original version of The Witch at the first opportunity and prove that what I say is the truth.

Mr. Frohman knows just how much power he has in law, and *o d d d*. Very respectfully,

MARIE MADISON.

THE USHER.



The death of Mrs. E. L. Davenport has left a gap in the circle of a family whose marked characteristic has been its unity.

She was one of those charming women that never grow old, and that exercise an unflinching attraction over the young.

In the Davenport family there has always been a rare respect for domestic sentiment. Birthdays, and anniversaries both joyful and sorrowful, have always been observed by its members with religious fidelity, and the mother set the example to the children in making these celebrations, occasions for loving reunions.

Mrs. Davenport's decease removes another of the few remaining links that bridge the modern stage and the traditions of the past.

She was one of the pleasantest examples of the sterling old school of actors, because in her its traits were sufficiently modified and mellowed to make her acting eminently acceptable to the many to whom the contemporary style of histrionism seems wanting in nothing.

It is said that F. C. Burnand has cleverly expunged from his London version of Miss Helsett the coarseness that characterizes Boucheron's original work. But in this cleansing process the piece has lost a good deal of its coherency.

Augustus Thomas will very likely make an excellent dramatization of "Colonel Carter, of Cartersville." He is in sympathy with Southern feeling and character, and he will doubtless preserve the spirit of Hopkinson Smith's extremely clever and truthful sketch, while giving it a dramatic element to which the little book makes no pretensions.

Colonel Carter, if skillfully dramatized and well played, will be a new type to the stage, and one that will win the public heart and fancy.

But do you think that W. J. Ferguson is likely to interpret the Colonel with such a degree of excellence as the character demands?

Mr. Ferguson is an adroit and amusing eccentric comedian, but hitherto his best work has been seen in "bits." Give him a short, well-defined character part, and nine times in ten he will make it stand out and score an unmistakable hit.

But Mr. Ferguson is not equally happy in sustained work of this description. He is apt to over-elaborate, and to grow a trifle monotonous and wearisome.

I confess there are not many actors one can call to mind that would be capable of getting all there is out of the character of Colonel Carter. But at the head of the list I should place E. M. Holland.

"Boston" writes me another letter, which runs as follows: "I have the highest regard for THE MIRROR as an honest and straightforward journal, consequently I feel a little hurt at your remarks last week to the effect that I haven't brains enough to appreciate a joke. You took my letter all wrong. I sent you a clipping from a San Francisco paper, that you might see how it mistook THE MIRROR's joke and printed it as a matter of fact. I wanted you to set the 'Frisco people right regarding the matter.' 'Boston' will please accept my apologies."

Cannot the newspapers leave Edwin Booth to enjoy in mental peace the period of his enforced retirement from public life?

The *Herald's* sensational insinuations respecting an alleged attempt to blackmail the tragedian were unfounded, but they had the effect of starting reportorial grubbers to work overhauling the family history of the Booths and dragging into publicity musty matters that can serve no purpose to-day except to wound the sensitive nature of Edwin Booth.

The mounts of these jackals have unearthed no new facts, nothing that sheds a new light on dramatic history or on living issues.

It is said that the serenity of the Autumn days of a man whose life has been filled with gentleness and good deeds to his brethren, should be invaded and destroyed by the licensed sensationalism of the daily press.

The aim of these papers is to stimulate a

gross public appetite and then to appease it, whatever the cost. This sport is brutal and brutalizing. It degrades journalism, and depraves the people.

MR. JACOBS SCOUTS THE CLAIM.

Manager H. R. Jacobs says that the claim on which Joseph Seeder, who was formerly his representative at Newark, has begun legal proceedings against him has no foundation in law or equity.

"I shall fight this claim to the bitter end," says Mr. Jacobs. "I had determined to discharge Mr. Seeder at the close of this season. As soon as he became aware of my intention he brought suit, claiming back salary."

"I have the reputation of paying all my people every dollar that is due them, and the action of Mr. Seeder is ridiculous."

Mr. Jacobs intimates that the action was brought from motives of malice.

THE GAIETY TROUPE AGAIN.

A *Mirror* reporter saw Ben Stern, on Thursday, and asked if there were any developments in the probable concert tour of Patti, under the management of Marcus Mayer.

"None," said Mr. Stern, "but there is another important matter which is a secret now, but which I may disclose any minute."

Later in the afternoon of the same day, the secret that Mr. Stern was so industriously nursing became public. The news will be hailed with glee by the youths about-town.

The London Gaiety will return to this country, and more particularly to this city, next season. Fred. Leslie and Nellie Farrer, Letty Lind and Sylvia Grey, will be in the cast. Marcus Mayer and Ben Stern will manage the organization.

The company is now in Australia. It will arrive in San Francisco in December, will cross the continent, stopping at Chicago, and will appear at the new Fifth Avenue Theatre—the theatre must certainly be completed then—in February.

Ruy Blas or, the Blasé Rôlé, will be presented. This burlesque was performed last year in London with success, and is now pleasing the Australians.

SPREAD OF THE PASTORAL FAD.

The open-air performance at Castle Point star ed quite a craze for pastoral plays under the greenwood tree in various places. Some of these entertainments were gotten up as business speculations and others were devoted to objects of sweet charity.

In Pittsburg, last Friday night, As You Like It was played on the lawn of the Hotel Kenmare. The affair was the speculation of George C. Jenks, who managed it.

A large audience, composed of people well known in Pittsburg upper-tendom, occupied the seats on the large semi-circular platform built for their accommodation. The green-sward used for the stage was lighted with incandescent lamps, a row of which answered the purpose of footlights. It rained at the hour the performance was advertised to begin, so the opening was delayed. The storm passed away before the first act was finished. Wet feet did not deter the actors.

Rose Coghlan was the Rosalind, Joseph Haworth the Orlando, Marie Parroughs the Celia, James Cooper the Touchstone, Charles Hagar the Jacques, and William Muldoon, the Wrestler. The chœurs were excellently rendered.

Another open-air As You Like It performance was presented every night last week at Lake Harriet, near Minneapolis. An artificial stage was built so that the spectators could obtain a good view of the actors, and to conceal the planks they were covered with turf. Arc lights illuminated the scene. Rose Osborn played Rosalind pleasingly, if not brilliantly. Robert Drouet was the Orlando. J. W. Burton played Touchstone, Harry Calton, Jacques, Marie Wellesley, Celia, Genie Lee, Audrey, and George Walters, Adam. The singing is said to have been bad, and the going-off of passing cable cars robbed the surroundings of idyllicism. Nevertheless, the public seemed to like it.

Chicago is not to be outdone in the pastoral business. It is to have As You Like It *ad fresco* this (Tuesday) afternoon. The performance, which will be the chief attraction of a "basket picnic" under the auspices of the Elks, is to be given in an open glade at Burlington Park.

After the visitors have emptied their baskets, devoured their ham sandwiches and drunk their mild lemonade, the poetic comedy will be duly served up. In this As You Like It the Orlando will be Joseph Haworth, the Jacques, Louis James, the Touchstone, Frederick Bond, the wrestler, "Parson Dances," the Rosalind, Katherine Alford, the Celia, Florence Gerald, and the Audrey, Patti Rosa.

As becomes the classic seat of American burlesque, Eddie Foy will play Jennis, while such sculps as Louise Elsing, Babette Rodney, Frankie Raymond and Fanny Ward will figure that word is used deliberately as

pages to the Duke and Frederick. After the play there will be a dance, during which the baskets will be stowed away.

Even the amateurs—who are usually quiescent during the summer season—have caught the infection. On Thursday night of next week a number of amateurs, identified with the principal Brooklyn Societies, will give a performance of No Thoroughfare in the open air at Bath Beach, L. I. Why this play should be considered suitable for out of doors is more than we can undertake to explain. Perhaps the amateurs themselves can throw light on the subject. The proceeds of the performance will go to a worthy object—the Seaside Home for Children.

A DRAMATIC DREIBUND.

The management of the American tours of three English stars is concentrated in the hands of Clark S. Sammis. He will manage Wilson Barrett, George Barrett and Miss Eastlake, the enterprises of the two last-named being entirely distinct from that of their former chief.

Mr. Sammis sailed for Liverpool last week, to be gone about a month.

Mr. Sammis has great faith in the drawing power of George Barrett. The actor is in high favor in London, both as a comedian and as a character actor, and he has given proof of his ability here. Mr. Barrett has a company of twenty-two people, many of whom are American actors, by the way, and some of the principals are King Hedley, Louis Carpenter, Walter Craven, Stafford Smith, A. E. Field, Beatrice Lieb, Beverly Sitgreaves, Nita Sykes and Mrs. George Dickson.

"George Barrett's tour," said Mr. Sammis to a *Mirror* reporter, "will begin at the New Park Theatre in Philadelphia on Sept. 21. The principal play on which we shall depend, is the comedy-drama by John Harrison, called Another Man's Shoes. It is in a prologue and four acts. Then we have in the repertoire The Bookmaker, The Chimes and The Color Sergeant, and Mr. Barrett will also produce a new comedy by Pinero. We shall carry a full equipment of scenery for all the plays."

"Concerning Miss Eastlake's tour," Mr. Sammis said, "there will be three strong plays in Miss Eastlake's repertoire. They are A Yorkshire Lass, What Woman Will Do, and Clito. The first named was written by Wilton Jones. The second is the work of Jerome K. Jerome, and Clito, as is well known, is the result of collaboration on the part of Wilson Barrett and Sydney Grundy. Miss Eastlake's season will open at the Walnut Street Theatre, in Philadelphia, on Oct. 5."

"Wilson Barrett is already so well known here that little can be said concerning his plans for an American tour save that his repertoire will include some of the plays that have already proved successful and some new ones, and that his stage productions will be as magnificent, elaborate and complete in every detail as ever before. During my stay abroad the business interests of my attractions will be looked after by Mr. Thomas F. Shea."

LILLIAN KENNEDY COMPANY

Will open the Wind-or Theatre season in this city Aug. 17, headed by the young and charming sourette, Lillian Kennedy, and managed by the same well-known firm, Hassenforder Safe and Lock Company, one of the oldest established fire and burglar proof safe manufacturers of Philadelphia, who have thoroughly strengthened the entire company and have engaged at an enormous salary the eminent singing comedian, John J. Kennedy. Also another important engagement is that of E. P. Sullivan for leading heavies. The advance brigade will be looked after by the popular and genial Business Manager E. E. McDowell. Every inch of scenery used will be carried—producing the most wonderful sensational scenic effects. Only the best houses played. Route solidly booked. For further information address H. S. Taylor Exchange No. 13 West Twenty-eighth Street, or Klaw and Erlanger Exchange, No. 21 West Thirtieth Street, New York City.

A STRANGE story, originating in an Oregon town, created some surprise last week. According to J. H. Keables, of Pendleton, Ore., he has discovered that Sarah Bernhardt is his aunt, and a native of this country. The story runs that Bernhardt's name is Sarah King, that she was born in Rochester, N. Y., that her father was a plasterer, of French-Hebrew descent, that Sarah, when ten years of age, ran away from home and was given up for lost, that a short time ago Mr. Keables' mother received a letter from the actress disclosing the fact that she was the missing Sarah King. If this is true she has two sisters and a brother now living in this country. The previously accepted account of Sarah's origin made her born in Holland, of Jewish parents. She ran away to France, was found by her father and placed in a convent, and that she finally entered the Paris Conservatoire.

PROFESSIONAL DOINGS.

JULIA LEE has signed with the Natural Gas company.

WILLIAM M. MAHON will be a member of Dan McCarthy's True Irish Hearts company.

J. ALEXANDER BROWN, the dramatic agent, has been doing jury duty lately.

THE Neil Agrab company, with Minnie Jarboe as the star, will begin its tour Sept. 7.

FRANK KIDNEY and wife have signed for Pearl Eyttinge's company.

JAMES C. DUFF was noticed on Broadway the other day.

H. E. WHEELER is at Dwight, Mich.

CLARA LOUISE THOMPSON is considering two good offers for next season.

THE week of Aug. 24 will mark the reopening of six metropolitan theatres and the production of four new plays.

ALABAMA, with A. M. Palmer's company, played to splendid receipts at the Tabor Grand in Denver.

JOHN W. ROSE will be a member of Effie Elsher's company.

A STOCK company is to be started in Denver by J. A. Dickson, who has leased the Fifteenth Street Theatre in that city for five years from October next.

EIGHTEEN variety farce-comedies have dates in New Bedford, Mass., next season.

AND now it is stated that "Bronson Howard does not call his work the writing of plays, he calls it construction." There is nothing like exactness in these matters. Why not call it "building?"

JOHN HAVLIN proposes to build a large theatre in Cincinnati on the site of the old Walnut Street House.

W. R. PALMER has resigned the position of manager of Pearl Eyttinge's company.

HARRY MINER has engaged Frederick Wilson as business manager for Miner's Eighth Avenue Theatre.

ALLAN J. SHEDDEN, manager of Joseph Haworth, was excited last week when he heard that a production called The Leavenworth Case was being presented at Point Pleasant, N. J. As Mr. Shedden's star is to appear in that play, Mr. Shedden sallied to Point Pleasant to see if his rights were infringed. He found Harry Webster and a "scrub" company acting an olio which had not the slightest resemblance to anything Mr. Shedden had ever seen or would ever care to see again. The title was the only thing that was "borrowed," and as Mr. Shedden has the exclusive right to it, he will take such measures as will put a stop to Webster's company's use of it.

THE tour of The Harvest Moon will begin at Albion's Grand Opera House, Washington, D. C., on Sept. 7.

MINNA GALE'S COMPANY will begin rehearsing on Aug. 17, in this city. The tour will open in Philadelphia on Aug. 31.

ROBERT DROUET is appearing as Orlando in the open air As You Like It performance at Minneapolis. His reading and appearance are favorably commented on by the critics. Mr. Drouet is engaged for Joseph Haworth's company the coming season.

Mrs. HOSMER returned to this city from San Francisco last week. She has been playing in the stock company at the Alcazar.

THE patrol wagon to be used in Knappd will be an exact reproduction of the wagon used by the police in Western cities.

WHEN Minna Gale opens the season of the Chestnut Street Opera House, Philadelphia, early in the Autumn the patrons of J. Fred. Zimmerman's popular theatre will find that many extensive improvements have been made in the house. New boxes, new decorations, new draperies and new seating are among the changes now being effected. The Opera House was always a handsome theatre, now it will be exceptionally beautiful.

CARL SIEBELMANN sang at the Garden Theatre on Sunday night.

MADE HANLEY has secured Charles F. McCarthy, the impersonator of Irish comedy characters, both male and female, for Edward Harrigan's company. Mr. McCarthy will be remembered as having been for several years a partner of the Lee San Eickley. The two travelled the United States, and in June, 1879, sailed for Australia. Mr. McCarthy, who is a pleasant little Irishman, remained for six years in the colonies, and then made a tour of the world. He may now be seen on upper Broadway, however, just like the other actors. For the last four years he was Patrick McGillicuddy in Charles T. Ellis' Casper the Vodler.

T. HENRY FROESCH's lease of the Grand Opera House runs until May 1 next. Without doubt he will secure a renewal.

NEW'S artistic performance will be celebrated at the Boston Museum to-night, Tuesday. Photogravure souvenirs will be distributed. The piece is having a really prosperous run, and Messrs. Abbott and Teal say that they will have netted a handsome profit by the time the engagement terminates at the Museum on Aug. 15.

THE HANDGLASS.

THE SUMMER IN SUMMER.
THE SUN IS SHINING BRIGHT AMONG
THE FLOWERS AND THE TREES.
THE SWING IS SWINGING ALL DAY LONG.
AND THE BOYS ARE PLAYING OVER.

"SKEIN'S orchestra is winning fresh laurels at Brighton Beach." And yet the air is quite salt down there.

A NEW and entirely original advance agent has a business card with an account of his religious beliefs printed on the back.

BERNHARD and PATTI will both be here again next season, and people who lay up for a rainy day are commencing to save up in anticipation.

IT WILL BE POPULAR.

STAGGERACK—I hear that Winglets has gotten out a theatrical calendar for next year.

TIEWALKER—"What is it like?"

STAGGERACK—"All the Tuesdays are printed in red letters."

A SPECIAL announcement has been spreading like wildfire through the newspapers, proclaiming that Marshall P. Wilder has evolved a new joke which he has sprung upon Londoners with much success. It takes something unusual to agitate the New York press.

AT THE SEASIDE.

MISS ROMANCE—"Don't you like to watch the waves dancing on the shore, Mr. Know-it?"

MR. KNOWIT—"Ah, yes! Very fine, but, Miss Romance, have you seen Carmencita?"

"I NEVER thought Rahmer was a good actor until this Summer."

"Why have you changed your opinion?"

"He has been running up a hotel bill at Long Branch for the last month on the strength of his imaginary engagements for next season."

"Why does Miss Rapide wear a wedding ring—for protection?"

"No, for attraction."

MAKER OF THEATRICAL PROPERTIES (to actor).—"I want to think up some new design for a sea-serpent for the great submarine scene, and I can't get an idea."

ACTOR (who has had experience).—"Can't you arrange to go off with a fishing party for a day?"

HIS WEALTH.

"TIME is money," said the actor in a deep and tragic tone.

"And a fact that's more important, it's the only kind I own."

HOTEL CLERK.—"That woman in number 13 is a regular crank. She kicks at everything."

PROPRIETOR.—"That's quite natural. She's a skirt dancer."

We cannot all be great, but we can be tough, and that's the next thing to it. nowadays. Harrigan's tough girl and Wang's tough messenger boy have been hits of the season.

AT NEW ROCHELLE.

SERANKE—"I hear this is a great town for theatrical people. Now, that young man in the white flannel suit with the cane and the straw hat, he's an actor, I suppose?"

NATIVE.—"No, that's a drygoods clerk from the city. But that fat man in a flannel suit and overalls, cutting grass in the back yard, that's an actor."

ON THE PLAZA.

MISS FOOTLIGHTER—"How beautifully Mr. Wunstand swims and dives! He seems so much at home in the water?"

MISS DE LEADS—"He ought to be. He starred all last season in a tank play."

"WAYOFF has taken his play off the road." "Yes, he struck such a frost in the West that he gave up the show business and began to write chestnut poems."

A TRAGIC HAPPENING.

He said: "False woman, I will kill you!" She fell at his feet, and cried: "Spare me, I am innocent! I swear it!"

Then a friend of hers rushed in, seized her assailant by the throat, and they had an effective struggle that landed them about ten feet from where they started.

They were rehearsing for a climax.

A GENUINE NOVELTY.

WRITER (to actor).—"Can't you suggest a powerful situation for this new play of mine?"

ACTOR (struck with idea).—"Yes, Have an office scene, with the treasurer of an opera company paying off the entire company with

large rolls of bills which they carry off in gripsacks!"

THE managers of The County Fair have a wagon one hundred and fifty years old which they are going to introduce in the last act. Now, if it were a ballet girl there would be nothing unusual in this.

BRADLEY ATTENDS TO THAT.

"STAGGERACK'S going down to Asbury Park."

"He can't. They prohibit all shows on the beach."

THREE thousand plays were copied by typewriters last season in New York. Twenty-four were produced in that city but only six proved successful. This probably is why the Pretty Typewriter always smiles upon the playwright.

JACKETS.—"Writem's got his ink-bottle fixed up in a funny way. He has red poison labels with skulls and crossbones painted all over it."

WAGNETS.—"What's that for?"

JACKETS.—"He says it keeps him from putting his muckage brush in it."

SIMILARITY.

The waves that break upon the shore
And through the sea sand's soak,
Bring sympathy in their sad roar,
For I, like them, am broke!

MISS.—"Have you ever noticed Thomson's nose?"

WIGS.—"Why, Thomson hasn't got a nose."

MISS.—"Well, that's what I mean."

IN A GERMAN THEATRE.

Told by The Press Agent.

Five years ago, the Only a Perfect Lady company that I was ahead of busted out West and left me on my uppers right in the middle of the season.

I came back to New York and managed, by extraordinary good luck, to get a position as press agent of the local German theatre, the Schauspiel. It was the first time that a live, hustling American had ever been employed in such a capacity. Within a month I was the wonder of the establishment and was known to the entire Dutch colony as the American manager of the Schauspiel Theatre. I can tell you I made some changes in the administrative department of that house that made the Germans open their eyes!

The first thing I revised was the press-list, which hadn't been changed in twenty years. I told them that it was no use sending tickets to Horace Greeley or Carl Schurz and that the *Courier and Enquirer* had long since ceased publication, while on the other hand new journals had arisen in the field and attained circulation and influence.

It was with positive delight that I sat down to compose fairy tales about the people in our company. It was a virgin field—I mean by that that none of them had ever been properly written up before—and I made the most of my opportunities. I organized a press bureau and conducted everything in a business-like manner. I saw every bluff made by English and American artists and went them one better. When Birdie Maginnis came back from a season in London and told the reporters about the pleasant morning rides she used to take with the Duchess of Flute, and how the Archbishop of Gallophury said "ah, there!" to her as she was coming out of the stage-door, and was promptly withered by a glance from the eyes of American virtue—when these stories were set afloat I retaliated with fairy tales about our latest stellar attraction, Fraulein Pretzel.

I described the difficulties which beset our path when we endeavored to persuade the pride of the Viennese stage to leave the aristocratic Zweibier Theatre and come to New York to thrill us with her matchless art. I told of the grief of the Imperial family over her departure, of the tears shed by the Empress, of the sobs that choked the utterance of the Austrian Sovereign when he bade his favorite artist farewell. And then I explained that Fraulein Pretzel's noble act of self-sacrifice was duly appreciated by the German citizens of New York who benefit by it and that Americans should avail themselves of this opportunity to hear the Teutonic language spoken in all its purity. Stories of this kind, printed in the leading newspapers and translated to a breathless circle in the green room, made a profound impression and caused me to be regarded as a sort of oracle. The fact that I did not speak or understand German added in no small degree to my prestige. Let me tell you that Germans look upon all Americans with suspicion, but they regard one who speaks their language in the light of an evil spirit to be shunned of all men. During the whole of my connection with the Schauspiel I was particular not to learn a single phrase of the tongue exclusively spoken there.

One day I arrived at the theatre and found evidences of great excitement. The ticket-

seller, who had secured the position because he did not understand a single word of English, told me in an expressive Dutch pantomime that I was wanted in the office, and I went up stairs at once. Herr Director Wellmann seized me immediately and informed me that they had engaged by cable the famous tragedian from Berlin, Herr Rittenhauser, and that the machinery of the press must be set in motion at once to exploit him.

I had drawn largely on the royal and imperial families of the continent for the benefit of our other artists, and so I was somewhat in a quandary, for German actors, like others, are very jealous of their rights, and I had accorded to several of them exclusive possession of different titled celebrities. But, thank heavens! the Russian court was vacant at the time, the artist who had been put before the public as the Czar's friend having just terminated his engagement.

Accordingly, within a week the papers teemed with stories of the wonderful Herr Rittenhauser, who had just completed an engagement at St. Petersburg, where, on the occasion of his farewell appearance, he had been publicly crowned with laurels by the Grand Duke Alexis and addressed by that prince as "*lieber freund*."

In due course of time Herr Rittenhauser arrived, of course on a Dutch steamer that stopped at Hoboken, and we all went over to meet him. The chorus of the theatre sang an ode on the dock, the orchestra played and a lot of prominent German citizens, who were taken along to give tone to the occasion, made addresses of welcome and presented him with a crown of bay leaves which he insisted on wearing over his high hat in spite of my protestations. That's the worst of trying to get up any demonstration for a place like the Schauspiel. They always manage to do something that queers the whole proceeding and gives the reporters a chance to give them the grand guy.

It wasn't long before I found out that the new tragedian was one of the worst cranks that ever sent a bouquet to himself across the footlights.

He was even more suspicious than most of his craft, and had the temper of the Evil One. All the tact, patience and firmness that I possessed was employed in getting along with him. He quarreled with me, he quarreled with the leading lady, he quarreled with Wellmann—in short, he quarreled with everybody that he ought to have kept on good terms with. He kicked at everything except the stories about the Russian court, and those pleased him because they were lies. He finally believed, as did everyone about the place, that I wrote every word that appeared in every paper in regard to the Schauspiel Theatre, and so he always raised the dence if he got a bad notice.

One day a reporter came up to interview him, and when I found he could speak German, I took him into Rittenhauser's dressing-room, and turned him loose there.

"Now," I said to myself, "he can't kick if the interview don't suit him."

But unluckily for me, as the reporter came out he was collared by the leading lady, who was sore about the way Rittenhauser had treated her, and, strange to relate, was able to speak English. She was a very pretty woman, and when she asked that reporter if he wouldn't like to come up with her to the Belvidere Hotel and hear a very interesting bit of news, he consented, as it was strictly in the line of business, and the result was she gave him what is known as an "earful" of statistics regarding the tragedian. She had his pedigree down fine, too, I can tell you.

When I got around the next morning Wellmann was wild, and as for Rittenhauser, he was up at the hotel packing his trunks and swearing that he'd go back on the next steamer unless I was bounced instantly.

"I told you what would come of your trashy stories!" yelled Wellmann, as he handed me a copy of the paper. When I got through reading it it fell out of my hand and I nearly dropped on the floor.

There was about a column of "guff" about his enormous success in New York, his intimacy with the Czar, and how he spent a week visiting the King of Saxony, who was a particular friend of his. Then at the end was a short paragraph headed "Another Account of Herr Rittenhauser" which read something like this:

"From other sources the reporter learned the following interesting facts in regard to the eminent German tragedian, Herr Rittenhauser was born in Berlin, where for many years he played minor roles in the Hof Theatre. He was never in St. Petersburg but once, and that was for a season of one week, where he endeavored to play at the Court Theatre, but was discharged on account of his atrocious accent. He has been twice in prison, however, and it may interest his admirers to know that his real name is Cohen and that his father has been for many years an honored member of the 'old clothes' guild of Berlin."

That notice ended my career as a German manager.

JAMES L. FORD.

CLEANINGS.

STEERLE MACKEYE, Colonel Sitt and Cora Tanner are recent arrivals in London.

QUITE a number of professionals are ploughing the ocean blue in this direction. Among them are Ralph Delmore, Lewis Baker and Frank Daniels.

ALABAMA is being played by Mr. Palmer's company at Portland, Ore., this week.

JOSEPHINE EVINGER has been engaged by Margaret Mather.

THE first act of the so-called romantic drama, *The Hammertons*, in which Eva Hamilton will exhibit herself next season, has been read by Daniel Frohman, who says that "if the rest of the piece is equally strong it ought to go."

DAN'S SHELLEY writes that *A Breezy Time* has been booked for a six weeks' tour in Southern towns. He wishes to call attention to this fact as an item in last week's *Mirror* gave the impression that the piece would not be booked until after its production in Louisville, Ky., on Aug. 24.

ALEXANDER SALVINI, on his return from Italy, will open his season in September at the Chicago Auditorium. This is looked upon as no small compliment, for Mr. Salvini will be the first actor to tread the boards of that spacious theatre. Hitherto only operatic performances have been seen there.

It was supposed that Henry Lee had decided to get out of his pecuniary difficulties in London by going through the bankruptcy court, but according to a cable news letter he has left England without bidding anyone good-bye, and is now on his way to this country.

LAURA CLEMENT will play the part of Manuela, the Spanish girl, in *Miss Helvett*. Gilbert Sarony will appear as a French dancing master in the same piece.

ON Saturday night Vernona Jarbeau's successful season of forty-eight weeks will close at the Taber Grand Opera House in Denver. "We are engaging a very strong company for next season," writes Miss Jarbeau, "and have just secured Nat Haines at a large salary as principal comedian." Miss Jarbeau celebrated her birthday in Portland a couple of weeks ago. She received gifts of a diamond star from her husband, Jeff. Bernstein, a bracelet from the company with coins bearing the names of each member, a large silver triple mirror for her dressing-table, a silver-mounted card-case, and a silver vinaigrette from her maid. Miss Jarbeau and her husband will return to New York next week.

If the playwrights could invent new plots as easily as they can concoct tales about the fabulous prices they are to receive from impecunious actors for unwritten dramas, the American stage would soon be a joy and an amazement to the world, and they would live in palaces surrounded by all the luxuries of the Arabian Nights. Such pretentiousness in dramatist, actor or manager does not help business a bit, for the public has long ceased to trust it.—*Boston Beacon*.

EDWIN CLEARY'S South American operatic venture was cut short by the "unpleasantness" in Chili. He has returned to England with his company.

THE convention of the Theatrical Mechanics' Association of the United States met on Sunday in Chicago, at the Madison Street Theatre. Delegates from twenty-nine lodges of the Order were in attendance. The Association is just twenty-five years old. Certain changes in the by-laws and the election of new officers was the principal business of the convention, whose last session will be held to-day (Tuesday).

THE argument before Judge W. L. Smith in Supreme Court, July 20, Emma, N. Y., in at the injunction case wherein William P. Dickson, treasurer of Wilson's Minstrel company, sought to enjoin W. H. Thompson, a vocalist, from breaking his contract with that organization in order to join Primrose and West's company, resulted in the preliminary injunction being dissolved. Mr. Thompson is allowed to join Primrose and West.

DOWN THE STAIR, the new mining play by Joseph W. Milikin and Albert Eldery Berg, is to be produced at Columbus, Ohio, on Aug. 27. The production will be notable for elaborate scenery and heavy mechanical effects. The interior of a coal mine is to be accurately reproduced in Act III., and the play derives its title from the fact that the heroine rides down the slope in this scene to rescue her lover after an explosion from fire-damp has taken place in the mine. The people that Manager Milikin has engaged so far include Pauline Harvey, Maud Bennett, Joseph Downs, Danny Mann, Frank Doremus, George W. Murray, Harry T. Donaghy, Bob Ekert, Vic. Ambros, Charles Hudson, George Black and James King. Charles Benner will be the general agent, and Charles Zinn has been engaged as treasurer and assistant manager.

JOHN AUERBACHER, musical conductor, has been engaged for the Deshon Opera company, which is playing in the far West.

THE ACTRESSES' CORNER.

THE LAST NIGHT.

There is a new sound in the lines of the play, isn't there, on the last night of the season? I for one never yet went on for a closing performance without a choke in my throat.

We are a sentimental lot at best—or as our friends say "at worst"—and the relationships formed during a season seem all of a sudden very close and very dear when the end of it all comes.

It usually is the end of it all, too. Experience has taught us by this time that the season once closed, New York once reached and we "scatter" and forget all about each other. But we don't think of that on the last night.

To have tramped it twenty to thirty (if we are lucky) weeks with a certain crowd, to have suffered the same bad hotels, endured the same dirty, smelly cars; played in the same empty, half-empty and crowded theatres; to have lent and borrowed, quarreled and made up, cried and laughed in the same company for a good part and a bad part of a year, makes the last of it all seem a bit sentimental to any one of us.

You even feel a heart warming towards the comedian you have hated, the leading lady you have envied and the management you have frequently cursed.

The last time—the last time! The foot-lights burn mistily, the orchestra is afar off. "Good-bye, old girl. God bless you!" and the lines of the play go on, though your voice breaks.

The audience laughs at the usual place and it runs through your heart—"the last time, the last time!" Some one else will be speaking when they laugh again there.

"Don't forget me, dear!" and the lines of the play go on while your thoughts wander. That bit of business always did catch. What would the house think if they knew the pathos the comic turn that pleases them has to you.

The bit of melody somebody plays for the third act curtain—you never really noticed it before, it makes you ache now with a good-bye feeling. You slip your "prop, flower" into your dress, you have a basket full of souvenirs at home, something from every play you ever appeared in—a ribbon from Nellie's dress; the cigarette Miss Blake smoked her last night, Grace Harkaway's letter; Meg's placard; one of Lucy's mittens, and so on. This will go with the rest—oh, dear! "God bless you! God bless you!" And how can you play when your heart aches so?

Oh, yes, we are a sentimental lot! But then, how easily we forget! That's a comfort.

Yet we have our ghosts, too. Way out in a Western town when the well-known stage door creaks behind us we hear "Good-bye, old girl! God bless you!" When we stumble at the same old broken steps of the Opera House in Cincinnati we remember a "be careful—d—these stairs!" Such a one was with us here last year. Such another here.

The old hotels bring back forgotten companions—sometimes the somebody who helps us out of that wretched three a train that leaves Cleveland seems less real than somebody we remember who did so once before.

Now and then an old part comes back to us, and oh, dear, how recollections swarm! It's a shock to realize how much has lain forgotten.

We are a happy-go-lucky and happy-go-unlucky lot, but then we must be. Where would be the sentiment of remembering if we did not forget?

Some old mud in Meridian, and the breeze from the lake in Milwaukee, and the whiff in Richmond, and the bad hotel in Peoria, and —, ah, me, how time flies!

A good many "last nights" have fixed these memories in our shifting thoughts, and now this one is coming to an end.

It's a dear old part, after all, and who will play it next season? It's a dear old company to be sure, and when will it ever play together again? It's a dear old theatre, too, and what will you be playing when next you come? And it's been a good season, after all—a little disappointing perhaps, as to money, and you thought to have been doing leads before it finished, but what is money? And as for leads, they will come—they will come, and this is gone!

The curtain stops with a thud, you still hear the bell. The scenes are already shifting, there is the usual tramp and rush, a little accelerated to-night because it's the last night—the last night.

Somebody says hoarsely, "Good-bye, old girl! God bless you!"

Ah! how hard these last times are always!

POLLY.

SONE DON'TS.

Don't call one another by your Christian names. There is nothing truer than that familiarity breeds contempt. No man who has the instincts of a gentleman is ambitious to be on a Jack-and-Jake-and-Joe footing with all the men of his acquaintance. It

we don't treat one another respectfully, what right have we to expect the world to treat our profession, or rather the members of it, respectfully? It will be soon enough for actors to Harry and Jerry one another when lawyers and doctors and preachers and bankers Harry and Jerry one another. In fact, it would be safe to permit actors to Jack-and-Jake and Joe one another when the bakers and butchers and cobblers take to that manner of addressing one another. How can an actor expect successfully to personate a gentleman on the stage if he is not a gentleman off the stage, and who ever heard of a gentleman of any time or of any clime with the manners of a vulgar fellow?

Don't, if you chance to meet a woman of your acquaintance, be she a lady or be she not, stand and talk to her with a cigar, or worse still, a cigarette in your mouth. By doing so, you let all the passers-by know that you are a boor, except those who are as great boors as yourself. No woman who would be considered a lady can afford to allow a man to stand and talk to her, or to walk with her, in public places, with a cigar in his mouth. The fact is, our best bred men rarely if ever smoke in much frequented streets, and if one of them is smoking in any thoroughfare so, ever and he meets a woman who looks at all ladylike, he removes his cigar from his mouth as he passes her. Laxity in observing the forms that have been established to regulate social intercourse is exceedingly demoralizing. It not only lessens one in the consideration of one's fellows, but it lessens one's dignity and self-respect. The better, the more refined, the circle the more the men are shunned who betray an unwillingness to conform to established usages.

Don't go about with a "head-light" in your shirt front, unless you are desirous to let the world know just what you are—a vulgar fellow who, most likely, has not long known what it is to have a decent suit of clothes. Nowadays, no man of any taste wears diamonds—much less paste—anywhere but on his fingers, and when worn there they must be chosen with very great discretion. As a rule, those men who are best able to wear finery wear least of it. The "head-light" and heavy watch chain are most affected by the advance-man and prosperous speculator. The characteristic that specially distinguishes the time we live in is—simplicity.

REFLECTIONS.

LECLAIR AND LESLIE, the variety team, are reported to have made a success in England. They will return to this country shortly.

EDWARD BRAND has been engaged for Lizzie Evans' company.

THE Casino Opera company, of Philadelphia, ended its Summer season on Saturday night. It will start out again on Aug. 11 at the Philadelphia Casino.

THELIE JARDIN has been engaged for the Bunch of Keys company.

MERVYN DALLAN, the English actor, is still in town. He hopes to see The House on the Marsh, the drama of which he has the rights, acted on tour the coming season.

JAMES WALL and Daisy Chapin have signed with the Jim the Westerner company.

NANNIE LEWALD and Frederick Maynard are the latest engagements for the Irish Corporal company.

MALCOLM BRADLEY will be the leading man in Julia Arthur's company next season.

RANDELL and DEERSON have engaged Harry A. Ripson for a company they are organizing.

DELANEY BARCLAY has signed as stage manager of Sadie Scanlan's company.

LEONEL BLAND has signed to play with Stuart Robson in The Cad next season.

MANAGER SCHOFER has signed Joe Knight and L. E. Kinney for the That Woman company.

W. J. SCANLAN has been photographed in fifteen attitudes.

It having been brought to the attention of Augustus Pitou's representative that alien carpenters were employed on the production of Mavourneen, the representative immediately removed them and replaced them with union men. Mr. Pitou is at present at his Summer residence on Lake Simcoe.

A wise actor, out of engagement, will be on hand when rehearsals begin, ready to step into the shoes of the unfortunates who do not prove adequate to the parts assigned.

The members of The Witch company will begin rehearsing at Stanford on Aug. 20. The company left for that place on Saturday.

A DISPATCH from Worcester states that Primrose and West's gross receipts last week were more than \$5,000. People were turned away every night. The performance is stronger than ever. And this excellent beginning was made during a spell of warm weather.

COLONEL MILLER has completed the circuit for his opera company. The season will open on Aug. 24 at Wilkesbarre, Pa.

MICHAEL JORDAN and his wife, who is known professionally as Kate Alma, are now at Pelham Manor, N. Y. They are inveterate croquet players. In fact they are so fond of the game that they play at night by electric light.

WILSON LA SALLE may be seen once more on the public highways of this town. He wears glasses and, in a silk hat, looks particularly heated.

JACOB LITT will close the Summer season of his stock company on Aug. 5. He writes that the venture has proved wonderfully successful, both in its artistic and pecuniary results, and he is congratulating himself that he decided to keep his theatres at St. Paul and Minneapolis open during the Summer. During the last week of the season the company will appear at the Grand Opera House, Chicago, in Uncles and Aunts, preceded by the curtain-raiser Dream Faces, the American rights to which Manager Litt has secured from Rose Coghlan.

R. A. ROBERTS, of the Men and Women company, is ill in San Francisco.

THE English rights to A Loving Legacy, by Fred W. Sidney, which will be produced in this country by Pitou's stock company, has been purchased by Charles Hawtrej. A telegram received from Mr. Sidney at the office of Augustus Pitou, this city, says that the terms are good, and that the play will be produced at the Comedy Theatre.

HEERMANN, the prestigitateur, will appear in this city during the coming season, but not at his own theatre, as Charles Frohman has a forty weeks' lease of it.

CHARLES WYNDHAM on Monday called to Charles Frohman. "A phenomenal success, A fortune for you." He referred to Miss Decima, the English version of Miss Helyett, by Andran and Boucheron.

ANNIE DELAND, the owner of the late John Brougham's plays, says that Brougham's John Garth, The Red Light and The Child of the Sun will be acted on tour during the coming season.

DAVID O. BELMONT rejoices, and with him thousands of amusement-loving people of Springfield, Mass., as he watches the progress of his new theatre on Elm Street. The seating capacity will be 1,500. The stage will be 70 feet in width and 45 feet deep. The architects are J. B. McElpatrick and Sons, of New York. It cannot be definitely stated when the new house, which is to be known as the Court Square Theatre, will be opened, but the work is being pushed as rapidly as the weather permits. Meantime, Manager Belmont opened his Opera House at Springfield with Pique, Rose and West, on July 25.

THE bookings for next season at the Bedford Avenue Theatre, Brooklyn, E. D., include The Tar and The Tartar, Fanny Rice, Two Old Cronies, Von Vonson, Nellie McHenry, Little Tycoon, O'Dowd's Neighbors, James B. Mackie, Anne Ward Tiffany, Birds of a Feather, Hands Across the Sea, Agnes Herndon, The Limited Mail, Frank Daniels, The Hustler, Frederick Paulding, A Pair of Jacks, Barry and Fay, Little Lord Fambler, The Great Metropolis, Pat Rooney, Rosabel Morrison, Ferguson and Mack, The Stowaway, Edgar Seiden, and A Hole in the Ground. The Bedford Avenue Theatre is under the management of Laurent Howard, and will open the season on Oct. 1, with Fanny Rice in A Jolly Surprise.

ON her recent return from Australia, Olive Berkley appeared at New Orleans as Galatea, with Bernard C. Shields as Pygmalion. Her mother, Louise Dickson, played the role of Cynisca. The rest of the cast was made up of prominent amateurs. The local critics accorded Olive high praise. The New Orleans Phayune, in referring to this performance, said: "It is safe to say that no little woman in the world, of no more than twelve years of age, can play Galatea so well as Olive Berkley played it last night. She was a child, and yet a woman. She is wonderful. Her acting is a revelation in art." Olive will probably be seen as Galatea at a special performance in New York next Spring. At present she is busy with her studies.

MARIE PERE has left Boston, and has gone to Pelham Manor, where he will rest for the remainder of the Summer.

LEWIS MORRISON finished his sixth week with Faust in San Francisco, on Sunday night to a house that held more than \$500. The week's receipts are given at \$4,500. Mr. Morrison is now playing a special starring engagement at the Alcazar Theatre in that city, supported by the local stock company. His company will remain idle until Aug. 24, when Mr. Morrison will begin his sixth annual tour in Faust at the California Theatre, San Jose. He will play Southern California and then come East, by way of Denver and Kansas City. His tour will include Texas, New Orleans and the principal Southern cities. Afterward he will visit Canada and the East.

ALICE BROWN, a daughter of Mrs. Sol Smith, will play the part of Bess in The Witch. Little Elma, another daughter of Mrs. Sol Smith, has also signed with that company.

REHEARSALS of A Wolf's Wedding began at Central Hall on Monday.

COLLIN VARRY has signed with The Merchant for next season.

D. P. HICK has been re-engaged by Agnes Herndon as stage manager for La Belle Marie. The company's season will open at Lynn, Mass., on Aug. 15.

GEORGE PYLE, the tenor, has been engaged for J. K. Emmett's company.

MARIE AND NORMAN have contracted with Marcus B. Mayer and Ben Stern to furnish forty chorus people for Agnes Huntington's company.

WILLIAM EARLE, the baritone, has been engaged for Emerson's Minstrels.

GARLAND GARDEN will be a member of Frank Jones' Country Cousin company.

CONRAD CALLEN is the juvenile man of The Boy Tramp company.

LAUREL AND THORNDON have been added to Fanny Rice's A Jolly Surprise company.

CHARLES MELVILLE, manager of Lottie Williams' New York Day by Day company, is filling his time rapidly, and says that he has engaged an excellent company to support his star.

A KIDDER has been floating along the current of theatrical gossip to the effect that within a month a fair for the benefit of the Actors' Fund will be given at the Madison Square Garden. A. M. Palmer, president of the Fund, said to a Mirror reporter that as yet such a project is all talk, and nothing more.

"THE Lyceum stock company last week acted The Idler in San Francisco to a series of very large audiences," said Daniel Frohman to a Mirror reporter on Monday. "The company's greatest hit on the Pacific coast has been in this play. This week, Old Head and Young Hearts, and Sweet Lavender are being performed."

Speaking of hands, Marie Hubert Frohman, an actress with the figure of a light soprano, and the voice of a basso profundo, does some extremely effective work with hers in "The Witch," a drama of Puritan Salem in which she is making a marked success. . . . I heard Miss Frohman in the Columbus Theatre this week excite the audience by this device, but I saw her also rouse enthusiasm by a silent portrayal of intense emotion in which the nervous agitation of her hands played no small part. This slender little high-strung woman was looked down upon. —New York Mail and Express, May 22, 1901.

NOT WHOLLY LOST.

St. Louis Star-Saving.

The St. Louis Sunday Star-Saver of July 5, copied sixteen paragraphs from THE MIRROR. It was good enough to credit one of them. —NEW YORK DRAMATIC MIRROR. One good credit covers a multitude of sins.

AN OFFER

To a Successful Manager.

A good drama filled with stirring action. A new and original story. A team in line with the dramatic qualities of the plays of Shakespeare and John Galsworthy. No dry lines. Splendid situations. Novel features. AN AMERICAN PLAY. English rights now being negotiated for. MS. in hand. From the pen of a famous author. To a successful manager who will take into this with a view of investing in part of his efforts will also be secured by experienced parties. A rare opportunity. Arrangements to be made in this respect on a private basis only. —New York Dramatic Mirror, July 1, 1901.

A CHANCE FOR THE BEST.

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wishes a

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Address WILL O. WHEELER, Edgewater, New Jersey.

MISS OLIVE BERKLEY AS GALATEA.

Olive Berkley is a revelation in art. As Galatea, she was perfect. The rest of the cast was made up of prominent amateurs. The local critics accorded Olive high praise. The New Orleans Phayune, in referring to this performance, said: "It is safe to say that no little woman in the world, of no more than twelve years of age, can play Galatea so well as Olive Berkley played it last night. She was a child, and yet a woman. She is wonderful. Her acting is a revelation in art." Olive will probably be seen as Galatea at a special performance in New York next Spring. At present she is busy with her studies.

MISS OLIVE BERKLEY is at the New York Theatre, New York, N. Y. Miss OLIVE BERKLEY is at the New York Theatre, New York, N. Y.

EUGENE O'ROURKE.

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SAMPLES.

Have you ever thought of Neil Burgess as a really good actor? You know what I mean. Have you ever thought of him as more than a very funny man, who could make a wonderfully real picture of a country woman? I never saw his work in any other light until I saw *The County Fair* here at Hookey's with a real woman playing Miss Abby.

I want to take off my hat and apologize to Mr. Burgess right here and now. The actress who plays here does good work, but she can't "hold a taller dip" to the original. She misses all the finer shading of the part. A thousand little touches that Burgess works into the play, all small in themselves, and all of the kind that an actor must work out for himself, are missing from the performance I saw.

For instance, the first act ends while Miss Abby and the two girls sing a hymn. As I saw it in New York it made me feel a little solemn and conscious of my shirt collar, and I went back over many long years to the meetin' house at Plain-Edge, to the days when my feet swung clear from the floor when I sat down and listened to some dear old soul like Miss Abby rasp out the opening notes of the hymns.

The singing was here at Hookey's, and the characters, but the inside had somehow dropped out of that music and the incident was funny—nothing more. Neil Burgess is more than a good comedian—he is a wonderful artist.

I've seen Sinbad. How you New Yorkers must envy me! You've seen *Cinderella* and *The Babes in the Wood*. (Is there an *s* on that *Wood* or not? I never knew.) Having seen them, you've seen Sinbad. It's the same string of nonsense; the same pink tights; the same grand march of costumes, and the same old transformation scene, all changed around a little. Yet I think you'll like it.

The one great mistake I find in it is Eddie—pardon—Edwin Foy. If he would remember, now and then, that the mass of people do not really enjoy bar-room jokes and that in these weary days of farce-comedy the changes have been rung on all race-track allusions, he could find time for more of the really amusing gags he has worked into his part.

It isn't absolutely necessary for a man to be "tough" in order to get a laugh.

I hope Digby Bell will see that sentence.

Fanny Daboll, Harry Norman and Herbert Gresham are all in the cast, and all of them do excellent work and lots of it. These three could carry almost any burlesque to success.

Toppy Venn, as plump and jolly as ever, had a heavy fall during the third act the night I saw Sinbad. She was unable to come on after that act but is all right again now, I understand.

You're going to like Louise Elising (Sinbad). She can give points to most people in her line.

Elaine Elison, she of the silver voice and winning smile, with whom I tell dead in love when she was with Disney in *The Seven Ages*, is in the city, and was to have taken Fannie Ward's place as Cupid. She did, for one night; since then, for some unknown reason, she has remained unheard, unseen. And I'm heartbroken, because I wasn't in front the one night she did appear.

Advertisements and advance notices are out for the Elks' Basket Picnic on the 25th inst.

We, too, are to have an out-door performance of *As You Like It*, and if *The World's Fair City* can't give points to the effete aristocracy of Hoboken she'd better asphyxiate herself in her own too, too plentiful soft-coal smoke.

I don't yet know just where the picnic ground is located, but I hope it's somewhere away from the tireless cable car gang. My bitterest curses on the man who started that instrument of torture!

I was over on Canal Street among the Polish Hebrew settlers here and, for the first time in my life saw, not one, but half a dozen saloons with characteristically Jewish names over the doors.

At the Eden Musée I saw Tejero, the Spanish dancer. We knew her as Rosita, the Star of Seville, when Locke produced his unlucky Nero at Niblo's. Her dancing has been improved a little; her *lingerie* a great deal. Kanekichi, a wonderfully clever Japanese juggler, is here, too.

The waxworks are a dirty, begrimed, looking lot, but in a city where the soot makes our country's flag red, dark gray and blue, perhaps this is not to be wondered at.

One can admire and appreciate the Chicagoan's love for his native city when the marked absence of the black negligé shirt is noted. Straw hats though are few and far between.

Yes, I've "been out to the Stock Yards" and "the more fool I."

I never knew why people think it necessary to show a fellow slaughter houses, or cemeteries.

I can always find pleasing sights for a

wanderer's eyes when I show one over and under and about New York; but I don't know of one city I've visited where I wasn't asked enthusiastically to go out and see the cemetery.

By George! I wonder, now, if there was anything personal in the request?

I heard one new thing at the Stock Yards. I was looking at a pen full of goats—more goats than I'd ever seen in the palmist days of Mackerelville—when a big, jolly-looking drover volunteered the information that the Jewish people bought the meat to a great extent, but "any butcher that knows his business can dress 'em so you can't tell 'em from mutton 'less you're an expert."

Oh, Lord! How many adolescent lilly goat chops have I eaten with chlorate of potash—I mean sulphate of copper—tinted green peas on the side?

Does any reader of *The Mirror* know where I can find such steaks and chops in Chicago as we get at *The Arena*?

If he or she knows, and will send the address to me, through the *Mirror* office, the recording angel will credit his or her account with the most grateful prayers of

THE DRUMMER.

CHICAGO, July 24, 1894.

A CONFUSION OF NAMES.

Ex-Governor James E. Boyd, formerly owner of the Boyd Opera House, at Omaha, has filed a petition in the district court against the present owners of that house, The American Bank Building Company, and L. M. Crawford, lesser asking that a restraining order be issued, prohibiting the present management from using the title Boyd Opera House.

In his petition, Mr. Boyd alleges that he erected the theatre in 1880, and named it Boyd's Opera House, and that he and his brother carried on a general theatrical business under that name, and secured a large share of business. On July 9, 1889, he sold the property to the American Bank Building Company, which, he claims, announced their intention of remodeling the theatre for office purposes.

Mr. Boyd's new theatre, which will be completed within the next thirty days, is named Boyd's Theatre, and, to prevent Mr. Crawford from reaping the benefit of Mr. Boyd's past prestige, he is requested to drop the name Boyd or Boyd's from all advertising matter.

It seems that considerable confusion will result if there is to be so slight a distinction between the names of the two houses, both being under different management. In the meantime, all the posters for Mr. Crawford's house bear the title Boyd Opera House.

A REMARKABLE PERFORMANCE.

Ex-Mayor Oakley Hall having recently been asked by a subscriber to *The Dramatic Mirror*—an evident theatrical enthusiast—"what was the most remarkable performance of *The School for Scandal* that in his foot-light experience he ever witnessed," sends his answer through our columns thus:

"By all odds that representation which I witnessed about Christmas time of 1848—while I was a law student—given for the benefit of Edmund Simpson, that half-century manager of the first Park Theatre which stood on the present site of the *Mail and Express* building, where the genial Col. Elliott F. Shepard now daily and spiritedly mixes newspaper punches of current and Biblical literature.

"Every performer in that cast has since joined the majority. The gem of the performance was old Tom Barry's Joseph Surface. He made the hypocrite obvious without thrusting it with self-consciousness upon the audience. His brother, Charles Surface, was George H. Barrett—commonly called 'Gentleman George.' Henry Placide acted Sir Peter. He was the traditional performer of that character in the days when honors were easy in its personation between him and William Warren.

"Mrs. Shaw—who mingled the majestic and the spirituelle—was Lady Teazle, and proved to be the weakest in the representation. But then what actress ever gave a perfect personation of that many-sided or kaleidoscopic creation? Mary Taylor (the 'Our Mary' of that generation, Madame Navarro having succeeded to the title during this generation) was the Maria. Burton personified that man of conundrums—Sir Oliver—although the part was a trifle out of his line. Walcott the elder was Careless; Old Blake, Crabtree; Manager Billy Mitchell, Rowley; Peter Richings, Sir Benjamin; John Powey, Moses; light comedian Dawson, fresh from London, accepted Trip; the first wife of John Gilbert gave pungent points to Lady Sneerwell and Mrs. Winstanley—who afterwards wrote charming reminiscences of stage life—was Mrs. Candour.

"The cast was, as intended to be, a combination of 'all the talents' of that day. I am giving my verdict of great excellence to the performance considered as an entirety for I can recall better single personations of each

character. I am not one of the old stagers who deities what are called the 'palmy days' of the drama—*ex post facto*! I prefer the palmy nights of it—and I think Editor Fiske and I could cast the Sheridan play to-day even better.

"The best Sir Peter I ever saw was that of Gilbert, whose portrait I always sacredly stop to salute whenever I enter the Lotus Club. My most satisfactory memory of Joseph comes from John T. Sullivan. I regard Wyndham's Charles and George Giddens' Careless as unapproachable. Madeline Henriques' Lady Teazle and Laura Keane's Maria best linger in my memory as to personations of those characters. And I award the palm among Sir Oliver Surfacees to Edward Dwyas—father of her who is called in London the double of Mrs. Kendal in her art. Sir Oliver was, truth to say, the only character that he could perform well, and he had, by long practice in it, acquired the knack of reconciling Sir Oliver's oddities with consistency."

MR. MANSFIELD AND MR. MELTZER.

Richard Mansfield is demonstrating forcibly his ability to defend himself, and those associated with him, from unjust and unmerited attacks in the newspapers.

Last week *The Mirror* published the manly reply made by Mr. Mansfield to the aspersions upon the personal character of a young girl belonging to his company that appeared in the *Herald*. He has followed this up with a longer and more circumstantial communication that appears in the *Spirit of the Times*.

In the course of this letter Mr. Mansfield touches on the much-discussed topic of the remarks on the subject of the metropolitan dramatic critics attributed to him by one of our papers. We make the following extract:

"My attack on the critics, so often referred to, was confined to remarks upon the curious management of the dramatic columns of the *Herald*. I informed the gentlemen that the dramatic critic of the *Herald* had offered me two plays—one, already written, upon a Russian theme, which I declined; the other, to be written, upon the character of Dean Swift, and of which he sent me the scenario.

"I returned the scenario, which was no scenario, but a most extraordinary effort for a young man who tells us, in the most autocratic manner, once a week, how plays should be written and how acted. I also took the liberty of telling the critic of the *Herald* the manner of preparing a scenario, and I further hinted that Dean Swift was hardly the sort of person from whom you would expect a musical interlude and special act." (A fact.) Since this notice upon my part, the *Herald* has not failed to show its enmity, both in its morning and evening editions the *Telegraph*.

"Now, we want good plays and we want them very bad; and there is no reason upon earth why critics and men who make the drama their life study, or who ought to make it their study, should not write plays, and glad to be paid, and to accept them and act them and pay for them. But I must be permitted to decline them if necessary, and I must not be attacked for so doing.

"Mr. Mansfield's resentment toward the *Herald* is pardonable, in the circumstances, but he ought not to permit it to blind him to the identity of those responsible for the injustice he has suffered at the hands of that newspaper. In censuring the dramatic critic of the *Herald* he is making a serious mistake, and innocently perpetrating a wrong similar in some respects to that of which he rightly complains.

"In accusing Mr. Harry Meltzer, the *Herald* critic, of attacking him because he declined to produce Mr. Meltzer's plays, Mr. Mansfield betrays ignorance not merely of the critic's sterling character but also of the difference between the functions of the dramatic reviewer and those of the reportorial department of a daily newspaper.

"Mr. Meltzer writes the criticisms and the editorials on dramatic and musical matters for the *Herald*. He is not the collector of theatrical news, tittle-tattle, scandal and street gossip. That department is looked after by reporters, who are so many puppets under the command and guidance of the city editor.

"We believe that Mr. Meltzer's pen is incapable of spreading on paper such an aggregation of vulgar and cowardly abuse as made up the *Herald* article that excited Mr. Mansfield's wrath and the hearty indignation of many persons. We know that Mr. Meltzer is possessed of too fine a sense of honor and propriety, and too high an estimate of the dignity and responsibility of the critical office to descend to abusive calumny in order to punish what he might erroneously consider an affront to his ability as a writer. We say that we know, because we have a personal knowledge of Mr. Meltzer's character. Whatever may be his faults of judgment, it cannot be denied that he means invariably to be just, that his aspirations are pure, and that he is actuated by a fervent love for art.

"Of course the secrets of the editorial room are inviolable, and we have no direct proofs that Meltzer did not write the offensive article concerning Mr. Mansfield in the *Herald*. Nevertheless, we are morally certain—even without an official denial or a disclaimer on his part—that he had no more to do with suggesting, preparing or securing the publication of it than had Mr. Mansfield himself.

"If Mr. Mansfield will seek diligently in another direction he will doubtless discover the real *animus*, and unearth the real offender.

"Meantime, the actor has done Mr. Meltzer an injustice in accusing him of stultifying himself because his plays were not accepted.

Presumably, the presentation of those plays to Mr. Mansfield for his verdict was a perfectly legitimate transaction, having no bearing whatever upon the critical character of the author or the public character of the actor. It was a personal transaction, moreover, and considering the circumstances it was a confidential one.

"Mr. Meltzer, having a clear conscience and being a man of probity, saw no more wrong in offering his work to Mr. Mansfield than in offering him a piece of real estate. Mr. Mansfield wanted plays; Mr. Meltzer had plays. Why should they not come together?

"That the *Herald's* news department afterward assailed Mr. Mansfield was not Mr. Meltzer's fault. The critic was not one whit more to blame for that than he is to blame for the sensational stuff about professionals frequently garnered by the reporters and displayed in the *Herald's* local columns. It was unfortunate, however, inasmuch as it gave the justifiably angered actor some reason to suppose that he was being "knifed" because he was unable to utilize the critic's play.

"There is a lesson in this incident. The honest critic who writes plays (and there is no good reason why the critic shall not write plays) must use caution in selecting the actors to whom he submits them for examination. Unless these actors know him well enough to appreciate his rectitude and his superiority to petty personal considerations, trouble is almost certain to result. Conscious of his innocence, he may yet be crucified for his convictions. That may be a noble fate, but it is better not to court it.

THE HOBOKEN THEATRE.

Wilson S. Ross, the new proprietor of the Hoboken Theatre, was fitting from one dramatic exchange to another, when a *Mirror* reporter met him.

H. R. Jacob's has recently given up his lease of the theatre. Mr. Ross took particular pains to impress upon the reporter that he had taken the theatre from the owners. It will be connected with no circuit.

Mr. Ross let the newspaper man's eye look into the theatre's dates ahead book, and the eye saw many excellent companies booked.

Said Mr. Ross: "The house is being revamped and another exit is being made. The theatre will open the latter part of August. It will be my purpose to give to the people of Hoboken productions that they will like in every respect."

BOYCOTTS AND FORFEITS.

A meeting to permanently organize the Actors' and Managers' Protective League was held at Klaw and Erlanger's Exchange, last Friday evening. The attendance was small, and mostly of managers.

The principal business of the meeting was the adoption of a constitution and by-laws. According to the latter all managers are eligible to membership, and all persons signing contracts containing the arbitration clause, as recommended by the League, will become members without the payment of dues.

Any actor who breaks the arbitration agreement, and takes a dispute into court, will be "boycotted" by the members of the organization. As for the manager who rebels against a decision of the arbitrators, and resorts to legal measures, he will be fined \$250, half of which sum will go to the person he has forced into court. Managers that are backward in paying salaries are also to be made to suffer.

The next meeting will be held on Aug. 7, at half-past one o'clock in the afternoon.

THEY WILL ALL GET A CHANCE.

Fanny Rice, in a blue sailor suit and a happy mood, threw some side-lights on *A Jolly Surprise*, in which she is to star, to a *Mirror* reporter.

"I am glad I am going on the road," she said. "It's a change, and therefore a relief. I have been so long at the Casino! Everybody in my company will have a good part. I have had my own experience in working my way up from the ranks, and I always said that, if I had a company of my own, I would give everyone a chance.

"Just think of it! All my dresses are already made. I will wear nine during *A Jolly Surprise*, and I shall be kept busy changing costumes.

"I shall do my Nady dance and a Hungarian dance. Six ballet girls will assist me; they only had two more than that at the Casino.

"I am taking no more vacation than I get every day at Mount Vernon—where there are long lawns and plenty of hammocks.

"My tour will begin at Brockton, Mass. You know—or perhaps you don't know—I began my musical career there as a singer in a church choir. So I feel happy at the idea of starting as a star from there.

There are no musical pyrotechnics at Manhattan Beach this week. Gilmore and his band are in camp with the Twenty-second at Peckskill.

FOREIGN.

ROME.

JULY 31.—Signor Verga, who wrote the one-act village scene *Cavalleria Rusticana* (a play that was not given twice a year until Mascagni's music made it famous), has brought an action against Mascagni and Editor Sonnassero, for his author's rights on the opera because it was taken from the play and had the same title. He has gained the suit, which brings him a sum over 200,000 francs—a sum that he would never have earned by his own pen, had he lived to the age of Methuselah.

This verdict has aroused the greatest indignation throughout the whole intellectual world of Italy. What \$40,000 for taking the title and characters of an inferior one-act play and making it immortal by some of the most divine melodies ever conceived by the soul of man. Had the title been changed Verga would not have been entitled to a cent. He is now rich through another man's brains, for the play is nothing and the music everything in the opera.

There is scarcely an opera that hasn't been founded on some English, French or German play. Shakespeare, Walter Scott, Schiller, Goethe, Körner, Hugo, Musset, Dumas, Byron, Peltier—all these and many more have had their works set to music, and the majority have been proud to see their thoughts rendered more divine by melody and harmonious strains. Rossini, Verdi, Donizetti, Meyerbeer, Boito, Gounod, Thomas, Sullivan and hundreds of other great composers have written operas on dramas and comedies, without being called upon to impoverish themselves for a mere title.

Not always, indeed, has a composer received \$40,000 for an opera, words and music included. \$10 for "Paradise Lost" and \$40,000 for the one-act play of *Cavalleria Rusticana* by the mediocre penman, Verga, who never wrote a successful play, nor ever will, without another Mascagni to bring it into note. But opera composers will be wary about taking a title until they know it's cost. It is owing to this lesson, perhaps, that Mascagni has changed the title of *L'Ami Fritz* to *Suave*. It is cheaper.

It is the general opinion here that Signor Verga is not much better than one of his Sicilian brigands, and that he has robbed Mascagni. A brigand, however, would have been shut up for taking \$40,000 for a hostage's freedom. Verga, on the contrary, shakes hands with the Judge, and fills his pockets with the notes of Mascagni's brain. There is but one word launched at him from every honest lip: "Shame!"

Mascagni's success with his *Cavalleria Rusticana* (the music would have been as beautiful with any other libretto) has given the musical world of Italy new courage. For many years music editors had not dared propose new operas to managers, and composers were too disheartened to work. Now, however, that Mascagni has received a taste for music in Italy and has shown that a fortune may be made by one successful opera (in spite of a Verga), other composers are coming to the fore. Among these is Catalani—a good name—whose opera, *Vally*, is to be given at the Scala of Milan next winter. Verdi's *Falstaff* is also promised there next season.

Boito's *Nerone* will probably be given at the Comunale of Bologna. The opera is finished at last. It has taken eight years to write, but it is written, and is now in his editor's hands. Boito writes his own libretti, and he is as anxious about his words as he is about his music.

He presents *Nerone* as the tyrant, and also as a sublime and ambitious character, without taking undue liberties with history.

He rewrote the whole opera at least ten times before he could decide to give it to the editor, and even now he threatens to write it all over again, if it is not given soon.

Nerone has no symphony. It is the fashion now to write operas without symphonies. The opera begins with a chorus heard in the distance, while the curtain is still down. It is the crowd cursing *Nerone*, and attempting a revolt. The voices increase and approach nearer and nearer, while the curtain rises, as the people burst upon the stage. It is night. As yet the orchestra is silent. Suddenly, however, *Nerone* appears in the midst of the crowd, and then the orchestra bursts into a formidable crash of sound, causing an effect which will certainly astonish the public.

Another magic scene will be *Rome on fire*, and another the tyrant's triumph. Altogether, it is expected that *Nerone* will form another great era in Italian lyric art.

"Why did you not write a symphony?" a friend asked Boito.

"I had not time to write one," Boito answered. "It has taken me eight years to write what I have written."

Another new opera, *La Sensation*, is Christopher Columbus, by Franchetti, which is to be given in Genoa during the festivals for the fourth centenary of the discovery of America.

Franchetti is young, and his passion is

music. Unfortunately for his success as a musician, he is a millionaire. Would I shared this misfortune with him. His money—as a musician—however, is his enemy. "No moneyed man," say his adversaries, "can have a grain of musical genius in his brain." And this prejudice has shut the temple of glory in his face.

And yet, his first opera, *Azrael*, was a genuine and spontaneous success—one of the greatest Italy has known for many years. When it came out, fortunately, it was not publicly known that Franchetti was a little *Crusus*. So soon as it was known, however, dissenting and envious voices began to be heard, and they began even to doubt the paternity of the work. The opera had been composed by some unknown German, who had sold it to Franchetti. Then the scenery was said to have caused the success, and then—Franchetti's gold had bought the press. But as the opera has been applauded in every city where it has been given, even this stone has fallen to the ground without harming him.

This struggle against gold has embittered Franchetti's artistic life. Any other would have given up long ago. But he is an enthusiast for art, and he continues to write in spite of prejudice and envy. He prefers art to speculating, gambling, racing, dancing, flirting and other recreations of the rich.

There is one man who believes in his music, however, and that is Verdi. It was he who advised the town of Genoa to ask Franchetti to write an opera for the Columbus festival. The libretto was difficult to choose, however. The author Barilli was asked to do it, but Barilli is a novelist and a dreamer, and knows nothing about the stage and its requirements. So, when Barilli showed his first scenes to Franchetti he soon saw his inability for the task and withdrew, promising Genoa a book on Columbus which is much more in his line and of greater value for the centenary than an opera libretto.

Franchetti then applied to Illica, who composed a libretto in three nights, which in one way perfectly satisfied the master. But, it was so long that, to use Franchetti's own words, it would have taken three nights to represent.

The two then set to work to condense the libretto. At first Illica assented to this. Then he rebelled, and the friends quarreled, exchanged naughty words and letters, and finally there was a challenge. But the seconds arranged the matter without bloodshed, and Franchetti looked about him for another poet. He tried the writer who had written *Azrael* and *Zoroastro* (another opera by Franchetti, in course of composition). Illica's libretto, however, being the best, Franchetti returned to it, and now both libretto and music are nearly finished.

The great difficulty in writing the book of Christopher Columbus was not to avoid imitating *L'Africana*, but it has been overcome. I hear.

The last act is laid on the ship. The sailors are praying; then they revolt, cursing Columbus, who stands looking afar, not heeding the imprecations of the crew. Land is seen, Columbus gives a shout, and the whole ends with a mighty hymn of thanksgiving. Here is an opera which must, some day, be heard in America. Why not at the Chicago World's Fair? What could be more appropriate?

An attempt is being made in Milan to institute a Free Theatre. So far it has not succeeded. It is too amateurish. Rome laughs at Milan this time, but Milan may be the winner in the end. Who knows?

S. P. Q. R.

FOREIGN ECHOES.

There are but nine theatres now open in Paris.

Theatricals are at a very low ebb just at present in London. Ditto Paris. Ditto Berlin.

George Edwardes' new theatre in Leicester Square, London, will be opened by Agnes Huntington.

Harry Bagge, a well-known London music hall performer, is coming to this country next season.

William Calder has taken the Princess Theatre in London for a month to present a melodrama called *Fate and Fortune*.

Messrs. Thomas, Grossmith and company are said to be reaping a rich harvest with their entertainment *a la Rosina Vokes* at Terry's Theatre in London.

"Dramatic Notes" for 1904 has just been published by Hutchinson and Company, of London. It gives a record of productions in England during the past year.

Robert Reece, who died recently in England, assisted H. B. Farnie on many of the librettos which that prolific, but not oversensitive writer claimed as his sole productions.

Hubbard and Wife, by F. C. Philips, of "As in a Looking Glass" fame, and Percy Fendall is a laughing success at the London Comedy. George Giddens does some capital comic acting in the principal part.

Pinero is writing a new play that will be produced at Terry's in London about the middle of October. It is described as a comedy of manners, dealing with social and political matters.

An opera, based on Sir Edwin Arnold's "Light of Asia," has been composed by Isidore de Lara. W. Beatty Kingston has written the book. It will be produced at Covent Garden, London.

Nettie Carpenter, the American, is pleasing musical London. She is soon to be married to Leo Stern. Miss Carpenter plays the fiddle and Mr. Stern plays the cello. This should insure a harmonious matrimonial duet.

W. S. Gilbert and Alfred Cellier—the new comic opera partnership—have finished a piece that will be produced at the Prince of Wales, London, when *L'Enfant Prodigue* finishes its successful run. Mystery surrounds the subject and nature of the work.

The Rossini centenary will be made a notable event by the Italians. His *William Tell* will be performed and mounted in a magnificent style, and a great monument will be erected with funds collected from all parts of the kingdom.

An Australian paper remarks that Bernhardt, "Forty-seven years old and a grandmother, is now pleasantly plump and with a healthy color on her cheeks doesn't look more than half her age when compared with our withered Australian beauties."

Jean de Reszke's voice is playing him tricks, and therefore the bill at Covent Garden is suddenly changed now and then. "This temporary, partial collapse of Jean de Reszke must make Messrs. Abbey and Grau rather nervous," says a London exchange. Jean is engaged by them for the season at the Metropolitan.

Our antipodean contemporary, the Sydney (N. S. W.) *Bulletin*, commemorates Bernhardt's appearance there by publishing a capital charcoal portrait of the actress as she appears in the first act of *La Tosca*. The *Bulletin* neglects to explain to its readers, however, that it reproduced the picture from the first page of THE MIRROR of Feb. 7 last.

Rosa-Josepha, who are appearing at the Paris Gaiety as an extra attraction to Les Aventures de M. Martin, a current vaudeville, are Bohemians. They are fifteen years old; they have four legs and four arms and are joined at the thighs like the Siamese twins. They do more than exhibit—they sing and play the fiddle—and the monstrosity is the nine days' wonder of Paris.

In summing up the results of the London theatrical season the *Saturday Review* says that it was neither very successful nor particularly interesting. Business was below the average because of unfavorable weather. As in New York, the limit of the London season is now from October to May. The Lyceum, the St. James', the Comedy, the Adelphi and the Prince of Wales' enjoyed the best receipts. Terry's, the Avenue, the Vaudeville, the Princess', the Criterion, the Strand, the Globe, the new Olympic and the Garrick were less fortunate.

George R. Sims writes of the late Robert Reece "A man of brilliant attainments, and exquisitely sensitive, he felt very deeply the apparent neglect which clouded his later life. To a certain extent he fell 'out of the swim,' and this fact, I fear, preyed very much upon his mind. I saw a great deal of him of late years, and I know how bravely for a long time he bore up against disasters which might well have crushed a stronger man. It is pleasant now for many of his *confidants* and brother dramatists to reflect that at the last he was greatly cheered by their remembrance and sympathy."

They are not far behind America in England on the lines of "realistic" advance. In a piece called *Is Life Worth Living?* at the London Standard, a real steam-roller is introduced. Carlos says there is no nonsense about this steam-roller. It bears its makers' names, plain for all men to see, and set going by a half-crazy and jealous woman, it would certainly grind the bones of the expectant bride of the hero did not that hero come hastily to her rescue what time she lies swooning in the road.

Regarding the recent observations on the theatre by the Bishop of Durham, Henry Irving has written the following letter to a correspondent: "I have read the bishop's letter with great interest, and am glad to find that his attitude towards the theatre is not hostile, though the general tenor of his letter is rather vague. I have known bishops who regard the stage with a much more positive sympathy, and it is within my personal knowledge that two great dignitaries of the Church—Dr. Tait and Dr. Thomson—entertain the most liberal views about the helpfulness of the drama. But for some time past I have made it a rule to enter into no public controversy on this subject, for I do not admit that the moral influence of the stage is any more debatable than that of literature."

In the Australian production of *The County Fair* Miss Stringham plays Abby, Virginia Earl plays Taggs and Frank Currier (announced from the Union Square Theatre) plays Otis. Three professional "jacks" take part in the race scene.

Miss Decima Burnand's adaptation of Miss Helyett, was produced at the London Criterion last Thursday night, with successful results. In the cast are Miss Newville, Lucy Buckstone, David James, Charles Conyers and Templar Saxe. Martins staged the piece.

The rumor that the French singers at Covent Garden struck in order that they would not have to sing for the German Emperor was unfounded. Augustus Harris' delicacy of feeling led him to leave them all out of the cast. Thus another possible war-cloud was dissipated by shrewd diplomacy.

A Frenchman named Rénche has written a booklet on the improvement of theatres for the safety of the public. One of his suggestions—seriously made—is that the walls should be arranged to sink under ground when an electric button is pushed in order that the audience could escape without difficulty on all sides.

The Independent Theatre Society, of London, is gaining pecuniary strength. Many new and liberal subscribers have been found lately. The programme is to produce four plays between October and January. These will be *Zola's Thérèse Raquin*, Ibsen's *Wild Duck*, De Banville's *Le Baiser*, and a repetition of *Voltaire's*. There have been changes in the organization. Frank Harris, of the *Fortnightly Review*, is now at the head, assisted by George Moore, Cecil Raleigh and J. T. Grein.

Adolphe Dupuis, once a favorite at the Variétés in Paris where he shared the honors with Hortense Schneider, is now an invalid on his little farm at Nemours. Dupuis suffers from a species of mental weakness which causes him to be in constant fear of fire and thieves. Before going to bed he regularly examines all the doors and windows, and will not allow any cooking to be done in the house. Any papers that come within his reach he immediately destroys, from the fear that they may catch fire and cause a conflagration. In spite of his condition, he preserves a perfect recollection of his past triumphs.

Of that wonderful arbitration league and the causes leading up to it *London Unity Fair* has this to say: "The Americans are busy considering a curious difficulty in connection with theatrical litigation. It appears that the hearts of Yankee jurymen are not so adamant as they should be when a pretty actress is in the witness-box. They gaze at her bright eyes and pouting lips. They note the neat turn of her waist, and they don't care a cent for circumstantial evidence. The manager may produce a cohort of witnesses, and adduce any number of precedents to support his contention; but the pretty actress has only to let her plump bosom heave with a plaintive little sigh, and to cast one bewitching and beseeching glance at the jury—and the verdict is hers."

Arthur Roberts commissioned Wilton Jones to write him a burlesque called *Guy Fawkes, Esquire*. When it was delivered he declined to pay for it on the ground that the jokes were "chestnuts." Mr. Jones brought suit and recovered \$50 for his work. The trial of the case excited much amusement in London. One of the big reviews comments on it in this facetious strain: "The objection to *Guy Fawkes, Esquire*, which appears to be a work of extraordinary genius, was solely, if we may credit Mr. Arthur Roberts with being serious, its expense. He wanted something cheaper, and therefore he went to Mr. Wilton Jones. He, perhaps, remembered the gentleman who, on inquiring the price of mackerel, was told that a fresh mackerel cost a shilling, but that he could have a stale mackerel for sixpence. 'Then bring me a stale mackerel,' said the gentleman. But Mr. Roberts, according to his own account, found *Guy Fawkes, M. P.*, too stale. He wanted, as he expressed it, 'a burlesque written round the lines he had introduced into *Guy Fawkes, Esquire*.' Mr. Jones, perhaps, in too literal compliance with this suggestion, introduced a switchback railway. But in the view of the theatrical world, at least as voiced by Mr. Roberts' witnesses, switchback railways require no introduction. It is rather a p.p.c. which the pit and galleries expect from them. Mr. Harry Paulton, on his oath, deposed that the following jest is old: 'Have arranged to defend you, if ever you are brought to trial.' 'My defence is a halibut.' 'A halibut?' 'No, a halibut.' It is a melancholy, almost a humiliating, reflection that this witicism should have occurred in *Ermine* before it appeared in *Guy Fawkes, M. P.* It is also alleged that Mr. Jones was unduly intimate with The Great Pink Pearl, La Cigale and Paul Jones. It is dangerous to have read too much. But the highest authorities are, we believe, agreed that original jokes, like Scotch poets, can no longer be made."

Mr. and Mrs. MORTON SELTON are at Stamford.

The Grand Opera House, Chicago, has been extensively improved this Summer. It will begin operations on Aug. 2 with Thatcher's Minstrels.

MARSHALL P. WILDER sailed for this city last Wednesday on the *City of New York*.

THAT old confounding of the names of the Hanlons has again arisen, through the death of the acrobat, William Hanlon, whose real name was William O'Meara. The dead gymnast was one of the original Hanlons' pupils and assumed their name when he worked for them. The genuine William Hanlon is alive and well at Cohasset, Mass., where he is enjoying the results of a long period of success with such pieces as *Voyage en Suisse*, *Superba* and *Fantasma*.

HENRY LEE is winding up his affairs in London. When they are settled he will go to Australia, if he does not secure an engagement here.

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Managers and Agents of traveling companies will favor us by sending their dates, making them definite to reach us Friday.

DRAMATIC COMPANIES.

A HIGH ROLLER: New York city Aug. 1-15.
A FAIR REBEL: New York city Aug. 1-15.
A SUNDAY TIP: Chicago, Ill., May 11—definite.
MADE IRISH: Chicago, Ill., May 11—definite.
THE BARBICOURT: Leavenworth, Kans., July 27—Aug. 1.
BALDWIN-MELVILLE: Chippewa Falls, Wis., July 27—Aug. 1.
BUTTON OF THE SEA: Butte, Mont., July 25, Helena 26, 27.
HIGGINS AND COOK'S STOCK: Rockland, Me., July 27—Aug. 1.
CANNON HARRY THREE: New York city Aug. 17—27.
CORNER-SHOCKLEY: Polson City, Wash., July 25, Moscow, Idaho, 26, Pullman, Wash., 27, Dayton 28, Waukegan Aug. 1, Walla Walla 2, No. Yakima 3, Ellensburg 4, Tacoma 5, 7.
CHAS. A. GARDNER: New York city Aug. 23-25.
CITY DIRECTORY: San Francisco, Cal., July 25—Aug. 5.
DEVIL'S HOME: Flint, Mich., Aug. 4, Port Huron 5, Bay City 6, East Saginaw 7, 8, Indianapolis, Ind., 9-11.
THE COMEDY: Marion, O., Aug. 10-11.
EDWARD HARRIS: New York city Sept. 1—definite.
EXCELSIOR: Boston, Mass., Aug. 10-22.
BUNDE GORDON: Chicago, Ill., June 15—definite.
E. H. SOTHERS: New York city Aug. 25—definite.
FREDERICK PAULSEN: New York city Sept. 7-10.
FREDERICK: New York city Aug. 21 Sept. 5.
FRANK'S IRISH: Chippewa Falls, Wis., July 25, New Richmond 27, Hudson 28, River Falls 29, Stillwater, Minn., Aug. 1.
GEO. C. STANLEY: Albany, Ore., July 25, Salem 26, Portland 27 Aug. 2.
GILLER-COMEDY: Winchester, Ill., July 27—Aug. 1.
THE LILLIPUTIANS: Seattle, Wash., July 25, Tacoma 26, Tacoma 27 Aug. 1.
HENRY E. DINEEN: New York city Sept. 7—definite.
HENRY CHANERAU: Providence, R. I., Aug. 24-27, Aug. 1, London 122.
HARRIS AND VON LEE: Greenwich, Eng., July 27—Aug. 1, London 122.
H. C. ARNOLD: Indianapolis, Ind., July 25, 26, Lebanon, Ind., 27—Aug. 1.
JANE: New York city Aug. 1—definite.
JOSEPHINE CAMERON: Providence, R. I., July 27—Aug. 1.
KARINKA: Omaha, Neb., July 25—Aug. 1.
LACRIM THEATRE: (Frohmans) San Francisco, Cal., July 6—Aug. 1.
LIMBERG: Olympia, Wash., July 25, Tacoma 26, Seattle 27, Aug. 1, Spokane Falls 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

OPERA AND CONCERT.

AMERICAN LADIES' CONCERT: Waco, Tex., July 25-27.
ANDREW'S OPERA: Peoria, Ill., July 6—definite.
ANDREW'S OPERA: (Hirch's) Philadelphia, Pa., June 1—definite.
ADRIANO RANDALL: St. John, N. B., July 20—definite.
BOSTON IDEAL CONCERT: Buffalo, N. Y., July 25—Aug. 2, Johnstown 3, Rochester 4, 5, Niagara Falls 6, 7.
B. SWETT-MILLTON OPERA: Cleveland, O., May 15—Aug. 22.
CROW'S CONCERT: Worthington, Ind., July 25.
CASINO OPERA (Simons): St. Louis, Mo., June 1—definite.
CARLETON OPERA: Buffalo, N. Y., June 22—definite.
CASINO OPERA: Atlantic City, N. J., July 6—definite.
DEMON OPERA: Duluth, Minn., July 27—definite.
DR. WOLF HOUTER OPERA: New York city, May 1—definite.
GILBERT OPERA: Providence, R. I., June 8—definite.
GARY OPERA: Boston, Mass., July 8—definite.
GARDNER OPERA: Pittsburgh, Pa., July 27—definite.
IZEL OPERA: Baltimore, Md., June 22—definite.
IDEAL OPERA: Philadelphia, Pa., June 8—definite.
IDA MULLER OPERA: Richmond, Va., June 1—definite.
MCALL OPERA: New York city May 11—definite.
MANHATTAN COMIC OPERA: Dallas, Tex., Aug. 1-10.
PAULINE HALL: Philadelphia, Pa., May 18—definite.
SPENCER OPERA: St. Louis, Mo., June 8—definite.
STANLEY OPERA: Montreal, P. Q., June 22—definite.
THEODORE THOMAS' CONCERT: New York city July 6—Aug. 8.
THE SUEK: Chicago, Ill., July 12—definite.

VARIETY AND BURLESQUE.

BOSTON CROCODS: Gardner, Ill., July 5, Seneca 26, Fowler, Ind., 10—Aug. 1.
CITY CLUB: Philadelphia, Pa., Aug. 1-22.
HOWARD BURLESQUE: New York city Aug. 1-22.
J. O. OLIVER: Manitowish, Wis., July 25.
MINSTRELS.
BURT SHEPARD: Onondaga, Wis., July 25.
CLEVELAND'S LITTLE TONER: Burlington, Ia., July 25.

GEORGE WILSON: Elmira, N. Y., July 13, Syracuse Aug. 1, Binghamton 2.

CIRCUSES.

ADAM FORT PUGH: Chillicothe, Mo., July 25, Moberly 26, Marshall 27, Salsalia 28, Clinton Aug. 1, BARNUM AND BAILEY: Buffalo, N. Y., July 25, Bradford, Pa., 26, Jamestown, N. Y., 27, Erie, Pa., 28, New Castle Aug. 1, Pittsburgh 2, 4, Warren, O., 5, Cleveland 6, Sandusky 7, Findlay 8.
DAN RICE: Brooklyn, N. Y., May 21—definite.
FRANK ROMBERG: Bristol, N. Y., July 25, Burlington 26, Camden 27.
FRED LOCKE: Fox 6-10, O., July 27, Ottawa 28, Columbus Grove 29, Findlay 30, Aug. 1.
HARRIS: Richmond, Ind., July 25, Kokomo 26, Anderson 27, Cambridge 28, Shelbyville Aug. 1, Columbus 2, Madison 3, Seymour 4, Jeffersonville 5, New Albany 6, 7.
HUSTON: Paterson, N. J., July 25, Hackensack 26, Rutherford 27, Jersey City 28, Aug. 1, Mt. Clair 2, Orange 3.
LOCKE FOSTORIA: O., July 25, Ottawa 26, Columbus Grove 27.
PROFESSOR RICH: Emporium, Pa., July 25, St. Mary's 26, 27.
REYNOLDS BROTHERS: Greenville, Mich., July 25, St. Louis 26.
SELLS BROTHERS: Farmington, Wash., July 25, Moscow, Idaho, 26, Colfax, Wash., 27, Pomeroy 28, Dayton, Ore., Aug. 1, Baker City 2, La Grande 3, Pendleton 4, Walla Walla, Wash., 5, Yakima 6, Ellensburg 7, Seattle 8, Tacoma 9, Olympia 10, Centralia 11, Portland, Ore., 12, 13.
SANTALE: Utica, N. Y., July 25.
STOWE: Findlay, O., July 25, Fostoria 26, Sandusky 27, Aug. 1.
WASHINGTON AND ARLINGTON: Kittinging, Pa., July 25.
WALTER L. MAIR: Riverhead, N. Y., July 25, Sag Harbor 26, Patchogue 27, Babylon 28, Far Rockaway Aug. 1.
WHITNEY: Newton Falls, O., July 25, Niles 26, Girard 27, Youngstown 28, Canfield Aug. 1.
MISCELLANEOUS.
FISHER'S CARNIVAL: Berkeley, Va., July 27, Aug. 1.
HOWE L. MOTTES: Chettyway, Kans., July 25, Mount Valley 26.
JANUARIUS MILLER: Warsaw, Ind., July 25, Madison, Ind., 26, Aug. 1, Mountain Lake Park, Ind., 2, 3, 4, 5, 6, Rome City 7-10, Hot Springs, So. Dak., 11, 12.
MONTEFORD'S PALACES: Rochester, N. Y., July 27—Aug. 1.
PAWNEE BILL'S WILD WEST: Atlantic City, N. J., July 27—Aug. 1.
PROF. WILLIAMS: Newville, Wis., July 25, Merrill 26, Chippewa Falls 27.
VERDELL: Wilkesbarre, Pa., Aug. 1.

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 THE NEW YORK DRAMATIC MIRROR has, I hear, been going up with leaps and bounds, and is now the recognized theatrical paper of America. It is with the idea of extending its success to England and France that Arthur Hornblow has tripped across the pond. This week he goes to Paris to open an agency for the paper. While in London Mr. Hornblow tells me he will canvass the views of leading men connected with the profession as to the present and possible future of the stage, with the idea of publishing them in America, where they will be read with much interest. I wish him success in his enterprise.

TOUCHING.

Atlanta Journal.
 Miss Isabel Annesley, the beautiful actress whom I touched up in this column some weeks ago, writes me that she saw the piece copied into THE DRAMATIC MIRROR and with due credit to the Journal, and at once fell in love with this paper. She also states that she will star in a play called *Darlington's Widow*, and will play in Atlanta next season. I could almost love that woman if I didn't have a previous engagement.

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Robert Cushman, the founder of the Cushman family in America, was one of the Pilgrim Fathers, he having been one of the two financiers and managers of the company that came over in 1620. Governor Bradford spoke of him as the right hand of the adventurers, who for divers years has managed all our business with them to our great advantage.

In the eighth generation from Robert Cushman appeared Charlotte Saunders Cushman, who was born in Richmond Street, Boston, July 23, 1816. Her father, Elkanah, was a poor boy, orphaned at the age of thirteen. By dint of industry and good conduct he became a successful West India merchant, but owing mainly to the inebriety of his supercargoes, he failed in business and died poor.

Miss Cushman's mother was a Mary Eliza Rabbit, who is said to have been a good singer, a good scholar and the best reader in all the country round.

Of her childhood and her predilections, Miss Cushman, in her reminiscences, says: "I was born a tomboy. My earliest recollections are of dolls' heads ruthlessly cracked open to see what they were thinking about. I had no faculty for making dolls' clothes; but their furniture I could make skilfully. I could do anything with tools. Climbing trees was an absolute passion; nothing pleased me so much as to take refuge in the top of the tallest trees when affairs below waxed troubled or insecure. I was very destructive to toys and clothes, tyrannical to brothers and sister, but very social and a great favorite with other children."

From her thirteenth to her nineteenth or twentieth year, Miss Cushman devoted herself to cultivating her magnificent contralto voice. At first it seems to have been her aim to prepare herself for the concert room and for tea singing, but accident made her known to Mrs. Mary Anne Wood, an opera singer, who persuaded her to change her plans and prepare for the lyric stage. She made her first appearance in Boston, April 8, 1833, in the character of the Countess in *The Marriage of Figaro*. She subsequently sang in *Cinderella*, the *Barber of Seville*, *Rob Roy*, etc. But in the winter of 1836, while singing in New Orleans, a great misfortune befell her—she lost her voice. "In my unhappiness," she says, "I went to Mr. Caldwell, the manager of the theatre, for counsel and advice. He at once said to me, 'You ought to be an actress, not a singer.' He advised me to study some parts, and introduced me to Mr. Barton, the tragedian of the theatre, whom he asked to hear me and to take an interest in me." Barton became her teacher, and in the Spring of 1836 she appeared as Lady Macbeth to Barton's *Macbeth*, on the occasion of his benefit.

Miss Cushman next played at the Bowers Theatre, New York, appearing in *Lady Macbeth*, *Jane Shore*, *Belvidera*, *Mrs. Haller*. Here she was very successful, but her engagement was abruptly ended by the burning down of the theatre. She now went to Albany where she became a great favorite, but in '37 she returned to New York, having accepted an engagement to play minor roles at the Park. Here she remained in a subordinate position till '40. In '41 she achieved a great success as *Lady Lady Gay Spanker*, in consequence of which she asked for an increase of salary. This being refused she threw up her engagement.

For a time she managed the Walnut Street Theatre, Philadelphia; but in the Autumn of '43 she abandoned management to support Macready, whom she supported so well that one of Macready's countrymen, then in this country, wrote of her: "There were times when she more than rivalled him; when in truth she made him play second."

At that time, it would seem, the more intelligent theatregoers in our larger cities paid great heed to the reading of the classic and standard drama. Macready, in his diary, says: "Very many spoke to me of the *Readings*, earnestly and with some persuasive arguments." If the intelligent theatregoer takes less interest in the reading of the plays now than he did then, it is probably because now we have no really good readers—no, not one!

In '44 Miss Cushman went to England, landing at Liverpool on the 18th of November. Her first appearance before an English audience was made on the 14th of the following February in *Bianca*. At first the audience was cold and unsympathetic, but the curtain fell on a veritable triumph. In the closing scenes the shouts of approbation shook the theatre. Her struggles were over. Thenceforth her path was easy. Two nights afterward the theatre was crowded, and all London rang with her praise. In May, '45, a friend wrote of her: "It is really unprecedented. The papers continue to speak of her in the most extreme terms of praise, and for the present she is the greatest creature in the greatest city in the civilized world."

At this time the *London Times* wrote of her: "The great characteristics of Miss Cushman are her earnestness, her intensity, her

quick apprehension of readings, and her power to dart from emotion to emotion."

The *London Times* said: "Since the memorable first appearance of Edmund Kean, in 1814, never has there been such a debut on the boards of an English theatre. We were so completely carried away by the transcendent genius of this gifted woman, that, after the magnificent scene in the second act, we could not criticise, we could only admire."

After playing a round of tragic parts, Miss Cushman turned to comedy. Of her *Rosalind*, one of the critics said that Mrs. Nesbit, Madame Vestris and Miss Helen Faucit played *Rosalind*, while Miss Cushman was *Rosalind*, and added: "Never have we heard language more perfectly enunciated. Not a syllable was lost, and each syllable was a note. The beauties of the author were as clear, as transparent, as though the thoughts themselves, instead of the words that are their vehicles, were transfused through the senses. What is the secret of Miss Cushman's success? It is earnestness. She thinks nothing of individual self, but everything of that other self that for the time she personates. She becomes the character she represents; and no actor who does not possess this power can ever be great."

The secrets of Miss Cushman's greatness were the same as those of all other great actors' greatness: directness, simplicity, truth!

At this time, the distinguished author of *Virginia*, *The Hunchback*, and other standard plays, wrote of Miss Cushman: "I have witnessed with astonishment the Romeo of Miss Cushman. Unanimous and lavish as were the encomiums of the London press, I was not prepared for such a triumph of pure genius. You recollect, perhaps, Kean's third act of *Othello*. Did you ever expect to see anything like it again? I never did, and yet I saw as great a thing last Wednesday in Romeo's scene with the Friar. I am almost tempted to go further. It was a scene of topmost passion, not simulated passion—no such thing; real, palpably real; the genuine heart-storm was on—on in wildest fitfulness of fury; and I listened and gazed and held my breath, while my blood ran hot and cold. . . . My heart and mind are so full of this extraordinary performance that I know not where to stop or how to go on. There is no trick in Miss Cushman's performance; no thought, no interest, no feeling, seems to actuate her, except what might be looked for in Romeo himself were Romeo reality."

Besides *Romeo*, Miss Cushman played several other male characters: *Hamlet*, *Cardinal Wolsey*, *Claude Melnotte* being the principal ones.

Miss Cushman was certainly very plain of feature, yet she was far from being without personal charm. Miss Stebbins, her long-time friend and faithful biographer, says of her: "There was a winning charm about her far above mere beauty of feature, a wondrous charm of expression and sympathy that took all hearts and disarmed criticism. She had, moreover, many of the requisites of real beauty: a fine, stately presence, a movement always graceful and impressive, a warm, healthy complexion, beautiful, wavy, chestnut hair, and the finest eyes in the world. Go where she might, she was always the person whose individuality dominated that of all others. In private, there was nothing in Miss Cushman's dress or manner that reminded one of the actress. She was always studiously neat in her dress and beautifully natural and true in her manner."

"It was not until the last six years of her life," writes Miss Emma Stebbins, Miss Cushman's biographer, "that Miss Cushman fully developed her unequalled powers as a dramatic reader. She had given occasional public readings before that time; but it was not until these later years when, by the advice of physicians, she sought refuge from herself in her art, and nobly struggled against the lowering influences of a fatal malady in the exercise of her great gifts that she came to what was undoubtedly the highest culmination of her genius."

Miss Cushman's first essay as a veritable public reader was made in Providence on the 18th of December, 1871. She read *Henry VIII.* and was entirely successful. As a reader of plays, Miss Cushman has never been surpassed and has, probably, never been equalled. She was fully the equal of Fanny Kemble in individualizing the various characters, and was Miss Kemble's superior in the very difficult art of fully bringing out the author's meaning. Miss Cushman was the more scholarly. Herein she was superior to all others, save one—Edwin Forrest.

Miss Cushman died in Boston in February, 1876.

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